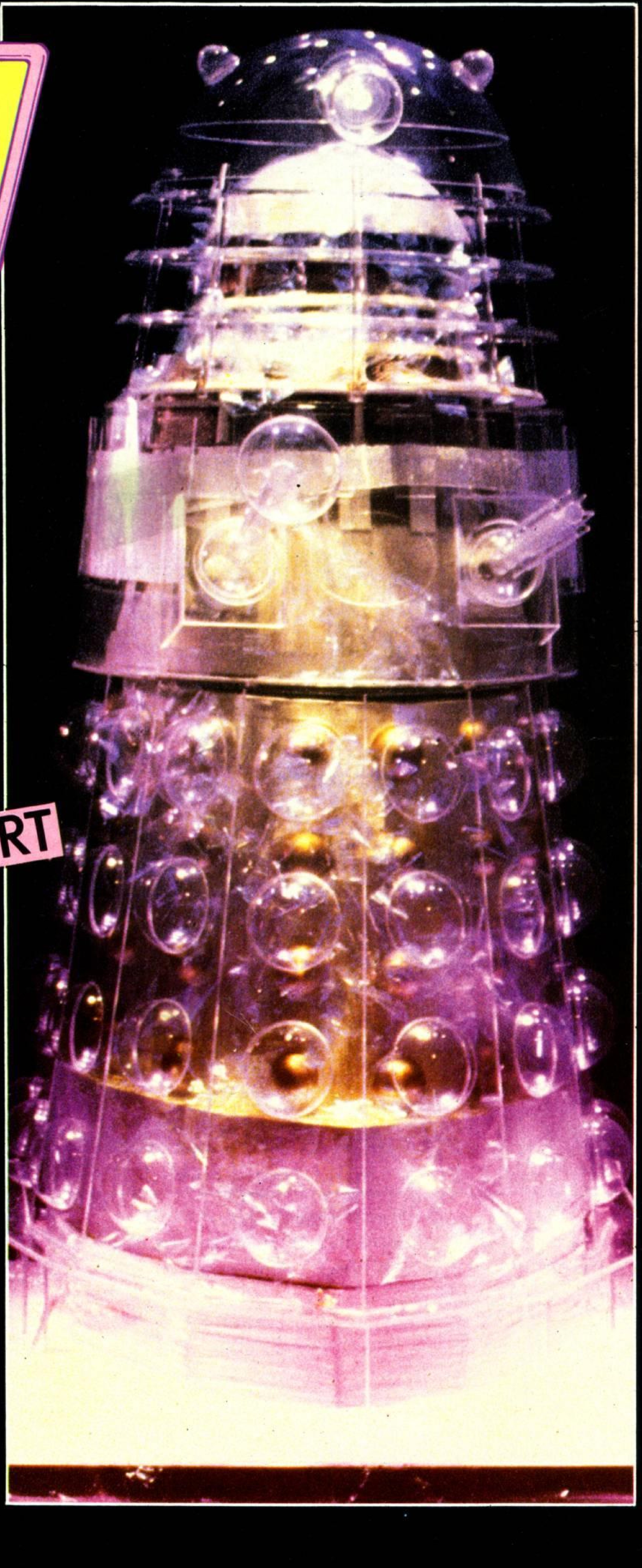
NO 102 JULY 75p US$2.00 CAN$2.60 MARVEL

THE DOCTOR WHO MAGAZINE



INTERVIEW

◆ WE TALK TO PATRICK TROUGHTON ABOUT LIFE AS THE SECOND DOCTOR

REPORT

◆ A LOOK BACK AT THE REVELATION OF THE DALEKS AND TIMELASH

INTERVIEW

◆ WITH MARK STRICKSON – COMPANION TO THE FIFTH DOCTOR

MEET THE STARS FROM DOCTOR WHO IN MYTH MAKERS

NEW

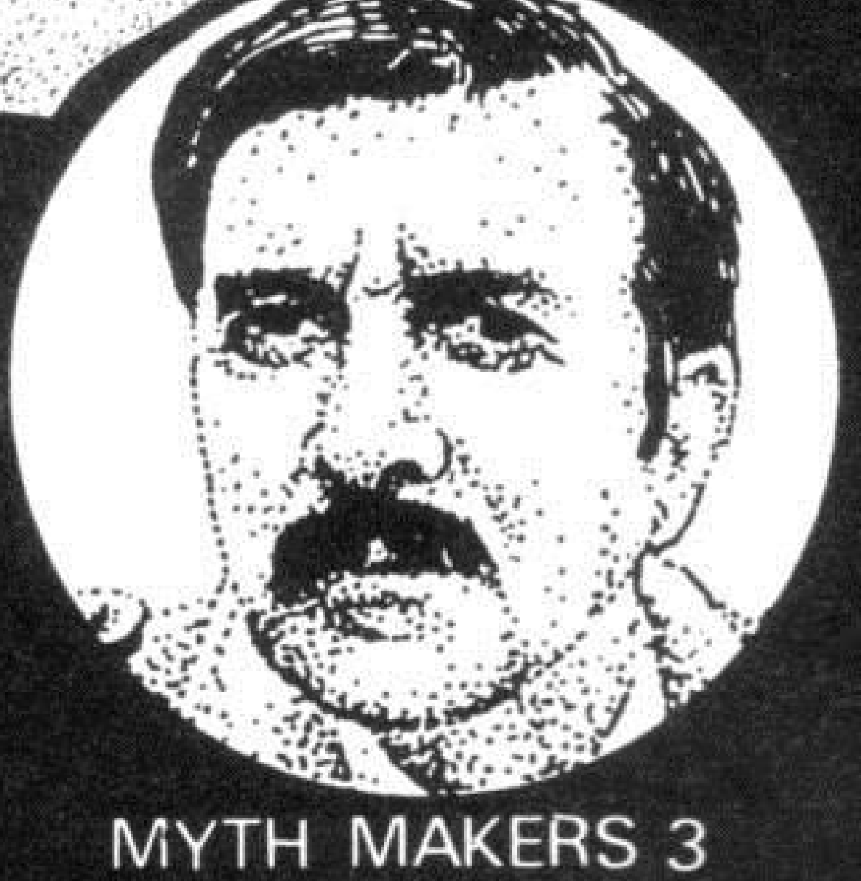
MYTH MAKERS 5
ELISABETH SLADEN

REELTIME Pictures

still available

MYTH MAKERS 1
Michael Wisher

MYTH MAKERS 2
John Leeson



MYTH MAKERS 3
Nicholas Courtney

MYTH MAKERS 4
Carole Ann Ford

SPECIAL OFFER ORDER MORE THAN TWO EDITIONS AND PAY ONLY £7.50p ($16, £10) EACH

No real fan of the smash BBC tv series can miss this fascinating series of interviews, each profiling the career of a star from **"DOCTOR WHO"** and examining their time in the programme.

ONLY £8·50 EACH (U.K.) INCL P&P
$17 U.S. (NORTH AMERICA) £11 (AUSTRALIA)

Please send me MYTH MAKERS 1☐ 2☐ 3☐ 4☐ 5☐
I enclose cheque/P.O. for .... to cover costs
NAME: ....
ADDRESS: ....
....
....
POSTCODE ....
Allow 28 days for delivery

Please tick appropriate box	VHS	B'MAX
PAL (UK)	☐	☐
NTSC (USA)	☐	☐

U.K. & AUSTRALIA:
Make cheques/P.O.'s payable to:
REELTIME PICTURES LTD.
and send (with completed order form) to:
MYTH MAKERS (MARVEL)
REELTIME PICTURES LTD.,
80 MONTHOLME RD.,
BATTERSEA,
LONDON, SW11 6HY

NORTH AMERICA:
Make cheques/P.O.'s payable to:
LARRY WAUCHOP and send
(with completed order form) to:
LARRY WAUCHOP (MARVEL)
c/o APT. 6B,
1337, WEST FARGO
CHICAGO 60626
ILL., U.S.A.

DOCTOR WHO

CONTENTS

DOCTOR WHO LETTERS 4

PATRICK TROUGHTON INTERVIEW 7

Doctor Who Magazine presents a rare and insightful interview with this celebrated television actor from the set of last season's *The Two Doctors.*

GALLIFREY GUARDIAN 13

The Canadian view and last minute news from home.

DOCTOR WHO MAGAZINE SEASON SURVEY 14

ON TARGET 15

FROM THE ARCHIVES/FACT FILE..16

An encounter with *The Abominable Snowmen,* and a look at the making of these mechanical myths.

RETROSPECTIVE..........................20

A review of the final episodes from Season 22, *Timelash* and *Revelation of the Daleks.*

MATRIX DATA BANK 25

COMIC STRIP 27

A new writer at the helm of the TARDIS, casts the Doctor and Frobisher adrift in the diabolical *Funhouse.* Story by Max Stockbridge, art by John Ridgway.

MARK STRICKSON INTERVIEW...35

We talk to the actor who caused quite a stir with his ambiguous characterisation of Turlough, the fifth Doctor's companion.

Yes, it is that time again. Time to put on your thinking caps and vote for what you liked and didn't like about the last season of *Doctor Who.* On page 14 you can see the form you have to fill out.

As promised last year, we have expanded the survey this time to give you a little more to vote. The first thing you have to vote for, probably the most important, is your favourite story. We've listed all the titles, and all you have to do is put, in order of preference, the numbers 1 to 6 in the boxes. Please do not put anything equal first or equal fifth, or such like, as this confuses us and the computer no end. The second, third and fourth categories are the old favourites: Best Villain, Best Monster and Best Supporting character. Amongst the new categories are Favourite Incidental Music Score, a much requested category, and one more prominent these days due to the release of the new BBC records.

Our next new category is Best Newcomer – an award to someone who this season has worked in a major capacity on *Doctor Who* for the first time, and has made the greatest impression on you.

Our final new category is that of **The Doctor Who Magazine** Hall of Fame, in which the nominees are any single person who, over the programme's twenty-two year history, deserves special recognition. This can be any wrtier, director, actor, producer, script editor, musician, designer, costume designer, make-up artist or whoever you like that has, in some way, contributed to your own personal enjoyment of *Doctor Who* over the years that you have been watching.

Having filled in the form all you have to do is pop it into an envelope, *without* any other correspondence, marked clearly **SEASON 22 SURVEY.** We will print the results towards the end of the summer. Happy voting.

Doctor Who Magazine is published by Marvel Comics Ltd., 23 Redan Place, Queensway, London W2 4SA. *All Doctor Who material is copyright © 1985 BBC. All other material is copyright © Marvel Comics Ltd., a subsidiary of Cadence Industries Corp. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any similarity which may exist is purely coincidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication, though the publishers cannot be held responsible for unsolicited manuscripts or photos.*

Subscription Information: Annual subscriptions to Doctor Who Magazine can be obtained by sending a cheque or Postal Order (send no cash) to the editorial address for £9.00 (overseas subscriptions are $30.00 US currency). Delivery is First Class Postage in the UK and by Air Speed for Overseas. For display advertising contact Sally Benson 01-2221 1232. Printed in the UK.

Editor .. Cefn Ridout Assistant Editor ...Roger Birchall Designer ...Jane Hindmarsh Publisher .. Stan Lee Adviser ... John Nathan-Turner

DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.

SOUNDS FAMILIAR

Can you help me? I was a *Doctor Who* fan when I was 9; now I have started being one again and I am 14. The public TV channel I watch it on shows repeats featuring Tom Baker. The first ones I saw started with the good old credits that just start out with a square sort of psychedelic tunnel and music that goes duna - nunnana - duna - nunnana and then wee - ooo - wa! And the tunnel gets round and you see Tom Baker's face come down the tunnel. I love those credits. Sometimes they're my favourite part of the show. But now they have new credits that start out with a sort of veezheew! And lights go by and it's going through space, and Baker's face gets formed from stars and they play different music. Are the episodes featuring the new credits also repeats?

Clinton Orman.

Presumably, Clinton, you do not live in Britain (you did not give us your address) – if you do, what TV channel have you *been watching lately?! As far as we in this country are concerned* all *Tom Baker stories (with the exception of* Shada *which was never televised) would now be repeats, but some might be new to the TV screens in your part of the world. We can tell you though that the stories which start with credits featuring 'a sort of veezheew' sound are definitely the later Tom Baker adventures.*

THE BEST YET!

I am writing to congratulate you on your 100th issue which is the best yet. I spent over two hours reading the 100th issue. The item entitled *Legacy of Gallifrey* and the Robert Holmes interview were very interesting. Your magazine has improved greatly over the 1½ years I have been reading it.

I do not usually write to your magazine but I had to comment on Season 22. The stories and acting were superb, especially *Attack of the Cybermen, Mark of the Rani, The Two Doctors* and *Revelation of the Daleks.* I would have liked to have seen far more of the Daleks in the *Dalek* story. The Daleks seemed almost irrelevant to the story.

The reason *Vengeance on Varos* and *Timelash* were so poor was because the stories were weak and they were made entirely in studios. It would be better if the stories were all filmed on location and more monsters were involved. A lot of people would like to see the return of the Ice Warriors, Yeti, Autons and Wirrn.

I will be glad when *Doctor Who* comes back after its break. It will be nice for it to go back to one 25 minute episode a week, 26 weeks a year. It seems the last couple of years that it has hardly been on our screens for more than a couple of months.

Simon Cornish,
Exeter.

IN THE KNOW

I read in **Doctor Who Magazine** a letter from a British fan who said that he wished you would keep knowledge, such as the return of old enemies, to yourselves. I have to disagree. Over here in America only Public Broadcasting Stations show *Doctor Who*, and, thanks to the BBC production team, they are now just on Episode 6 of Jon Pertwee's *Ambassadors of Death*, showing only one episode a day. The only way we can see new shows is at *Doctor Who* conventions. In fact, the only Colin Baker show I've ever seen is *The Mark of the Rani.* So keep up the good work and keep telling us about the new shows.

Eli Braden,
Salem,
U.S.A.

KIWI COMMENT

Here in New Zealand we are almost isolated from the world of *Doctor Who* and if it wasn't for your wonderful magazine we certainly would be. At the present time we are half-way through Peter Davison's second season; *Mawdryn Undead* being the last programme shown, and that was nearly two years ago. Thanks to your invaluable magazine, however, New Zealand Who fans can keep up to date. I think your magazine is superb in every detail; the interviews interesting, comic strips witty and seldom dull – especially the recent ones. The *Archives* are a splendid idea, although more non-novelised scripts may be a good idea.

On behalf of all New Zealand fans I would like to thank you and perhaps we can show our gratitude by informing you that TUNZ has the entire *Mind Robber* and *Krotons* episodes and possibly many others. They have been showing them as repeats on TV here lately and they are in good condition.

Richard Walker,
Dunedin,
New Zealand.

WHAT A CONCEPT!

A number of people have written in and commented on the letter written by David Forster and Jeff Johnson in issue 92. Well, believe it or not, here's another comment.

Now, I'm not being violent or anything but I think that article is rubbish.

People can't go around accusing actors that they don't like each other just beause of a few pictures. You can tell they like each other just by the interview in issue 96.

This letters page really is becoming interesting, isn't it?

The magazine is great. Keep up the good work.

Darren Kinnear,
Albany,
Western Australia.

In defence of Messrs Forster and Johnson's letter we feel we must point out that they were referring to the Doctor and Peri; and not to Colin Baker and Nicola Bryant, the actors who portray the characters in Doctor Who. *There is a difference. With this in mind we suggest you re-read their letter, and perhaps not take their comments and conclusions so seriously.*

COMIC COMMENT

Having bought and read every issue of the various forms of the magazine since no.1, I thought I'd take the opportunity to make a comment that I've wanted to since **DWM65.**

The old Doctor Who Weekly may have been aimed at a very different market, it may have been childish, but it and its successor **Doctor Who Monthly** were printing the best *Doctor Who* comic strips yet. The two eight-parters, *Iron Legion* and *City of Death*, were classics. Imaginative, humourous, encapsulating the whole spirit of *Doctor Who*, their like was not to be seen again. They were not the only superb strips – *End of the Line* and *The Dogs of Doom* were almost as good. Will we ever see the likes of Joe Bean again? All these earlier strips should be the archetypes of *Doctor Who* comic art.

But their time seems to be over. *Tides of Time* was the last of their kind, but lost out for the inferior art quality. However, all is not lost – Parts of *Once Upon a Time-Lord* and the preceding strip showed a faint glimmer of that former glory. Don't let the strips decline with the TV series!

Jon D. Almond,
Chelmsford,
Essex.

TIME AFTER TIMES

Rubbish, rubbish, rubbish!

Take a close look at the history of *Doctor Who*, Douglas Horton (**DWM99**) and you will see that your theory that *Revenge of the Cybermen* took place before *Earthshock* is a load of (as Tom Baker once said) 'Empirical poppycock!' To start with, *Genesis of the Daleks* did not take place in 2164. The Daleks had to have about three thousand years to develop space travel to invade Earth in the first place. And another thing. At the end of *Genesis* the Doctor, Sarah and Harry are taken back to the beacon by a 'Time' ring. So much for the trio not moving in time. Therefore *Genesis* has nothing to do with it!

Besides that, the Earth was not threatened by solar flares in 2900 AD. At that time, the Earth was being threatened in the opposite fashion. By a second ice age! That was pointed out in the Troughton story *The Ice Warriors* – clearly. Okay, so the beacon was built in the late 29th century, as Tom Baker said in *The Ark in Space*, but not as an ark. As a beacon to guide ships around Jupiter's new satellite, Voga!

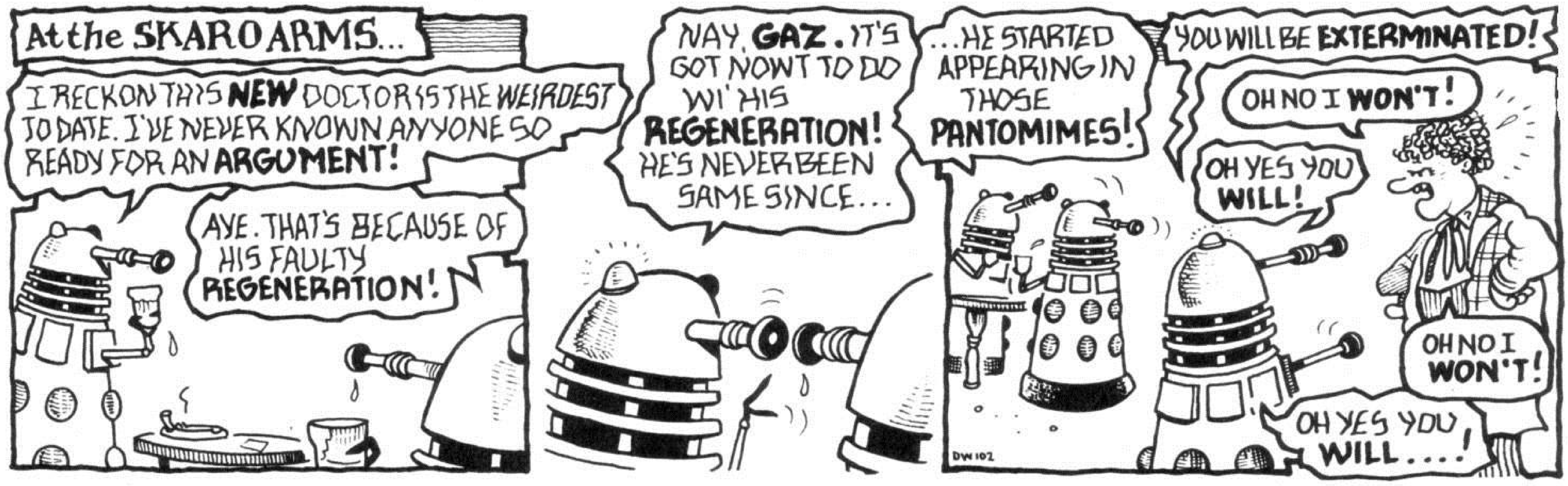
After the beacon completed it's thirty year assignment, it remained unmanned until the time of the solar flares in about the year 7000 AD. I say that year because the Earth did fall into a second ice age, in the year 5000 AD (as the Doctor said in *The Talons of Weng Chiang*) and it would have been at least two thousand years before solar flares could threaten it.

The Ark in Space itself took place in the year 16000 AD (that's approximately). I say then because Vira informed the Doctor and Harry that the Earth would not be habitable for five thousand years. Add to that the point that they overslept by a few thousand years and you get that year.

So, *Genesis of the Daleks* took place in about 164 BC, *Earthshock took place in 2526 AD, Revenge of the Cybermen* took place in 2900 AD and *The Ark in Space* took place in 16000 AD. Sorry, Douglas. Nice try, but the clip from *Revenge* in *Earthshock* will be forever known as a major continuity fault. Just a quick question? If *Revenge* did take place in 2164, when were the Galactic Cyberwars?

Philip Gluyas,
Melbourne,
Australia.

DOCTOR WHO? by Tim Quinn & Dicky Howett


At the SKARO ARMS...
I RECKON THIS NEW DOCTOR IS THE WEIRDEST TO DATE. I'VE NEVER KNOWN ANYONE SO READY FOR AN ARGUMENT!
AYE. THAT'S BECAUSE OF HIS FAULTY REGENERATION!
NAY, GAZ. IT'S GOT NOWT TO DO WI' HIS REGENERATION! HE'S NEVER BEEN SAME SINCE...
...HE STARTED APPEARING IN THOSE PANTOMIMES!
YOU WILL BE EXTERMINATED!
OH NO I WON'T!
OH YES YOU WILL!
OH NO I WON'T!
OH YES YOU WILL....!
DW102

THE DOCTOR WHO APPRECIATION SOCIETY

PanoptiCon

– THE DOCTOR WHO CONVENTION ...

organised by THE DOCTOR WHO APPRECIATION SOCIETY, the ONLY club for DOCTOR WHO fans recognised by the BBC.

The event will feature guests from the programmes past and present, both from in front and behind the cameras.

A large display of replica monsters, costumes and sets (accurate in very great detail) from all eras of DOCTOR WHO.

There will also be all kinds of official merchandise available (licensed by BBC Enterprises).

IF YOU ARE A FAN OF DOCTOR WHO THEN YOU CANNOT AFFORD NOT TO ATTEND THE DOCTOR WHO CONVENTION

The convention is being held in Brighton on **26, 27 and 28th of July 1985**. Further information about the convention and the Society can be had by sending two s.a.e.'s to:–

DWAS HQ
(ref DWM-C)
38 Hazeldean Road
Harlesden
London NW10 8QU

The closing date for entries; **15th July 1985**. If you do not wish to cut this magazine please send a photocopy. No other copy can be accepted.

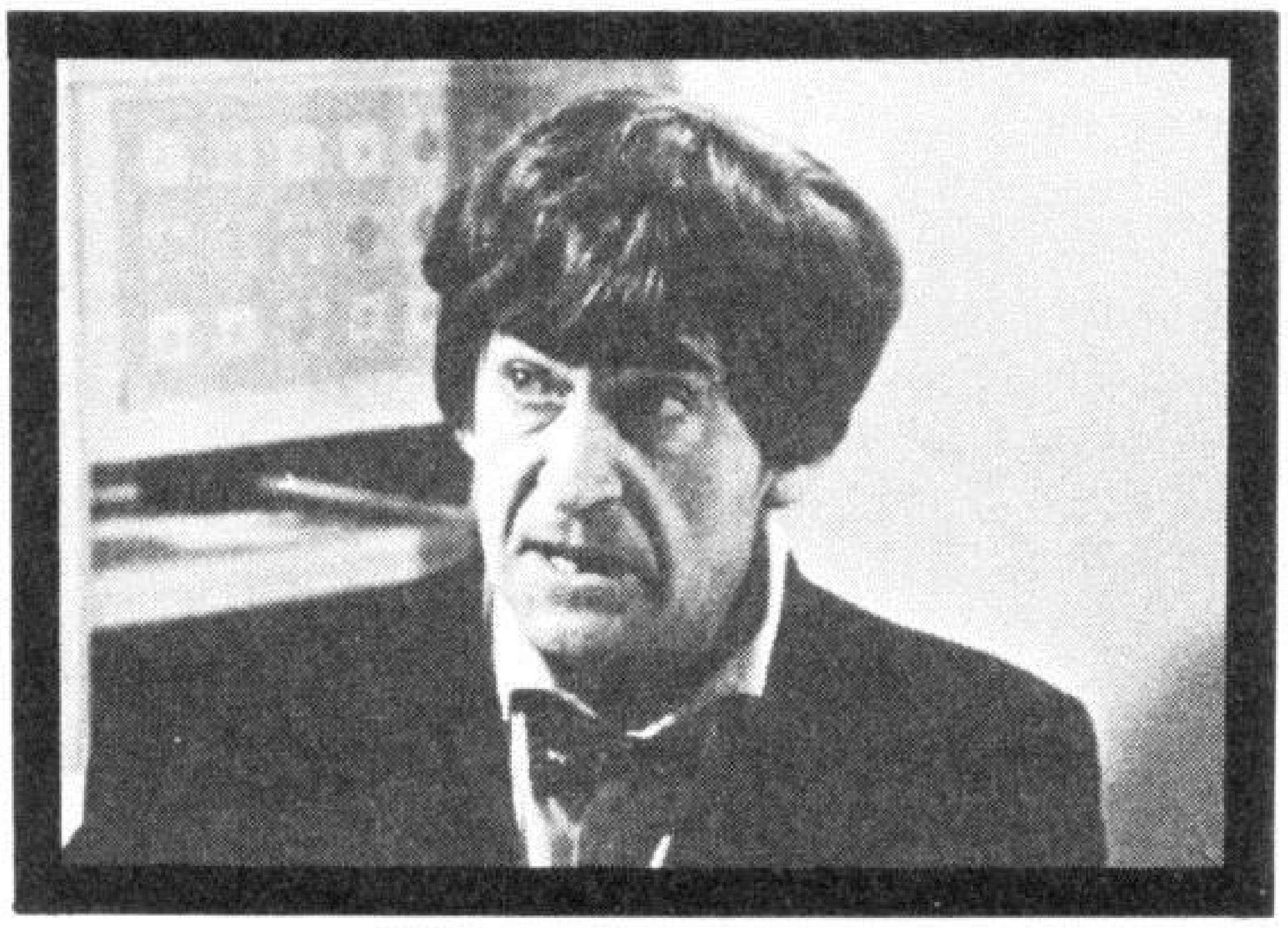
Doctor Who is a BBC Television production and is protected by copyright. photo'(c)DWAS

Please send me further information about the Doctor Who Appreciation Society and its annual convention, PanoptiCon, I enclose two s.a.e.'s (9 x 4).

Name ....
Address ....
.... Age ....
Tel. No. ....

interview

Patrick Troughton



It was recently calculated that Patrick Troughton stands as one of this country's most prolific television actors, with literally hundreds of series, plays and talk shows having had the benefit of his talent. Virtually any famous British TV show you care to mention, from **The Sweeney to Edward and Mrs Simpson, Z Cars to Thriller,** ***have all featured this quiet and courteous actor. Last September, while he was in the middle of recording a return to*** **Doctor Who,** ***a series in which Patrick Troughton stayed for three years, Richard Marson was able to take this rare interview.***

Patrick Troughton took a lot of persuading to assume the role of *Doctor Who* from William Hartnell, but eventually he succumbed to the lure of, not only a regular pay packet, but also one of the most popular programmes of the time. Troughton was unsure of how long the period of transition took before he found himself established in the part: "It's a long time ago to remember really. It was a gradual sort of process. Some people thought at the beginning 'Oh this clown's no good', but I think that feeling wore off. Fan mail did come in and it eventually got to the stage where my daughter had to help me get through it."

"You didn't know if they were successful at the time. All you had to go on were the viewing figures, which were always pretty good. Lately, looking at the ones that I liked best, I think *The Mind Robber* was very successful, very good. It was well directed by David Maloney, it was imaginative and extremely effective. I've only seen clips of my others recently, but I'm hoping that one day they'll put all my ones out again – probably in the States. There was a rumour that mine might be going out in America in 1986, edited together as films. The difficulty is that they were made in black and white and the definition isn't as clear as it is today. It's a question of whether the fans want them, and I think they do so they'll probably go ahead. I think so. I hope so."

The second Doctor started out with some extremely eccentric costumes and the famous stove pipe hat, which were phased out within the first few stories. Why had this been and was Troughton keen on all the dressing up?: "No, not after a while. It worked very well when I first took it on because one was saying to everybody 'This is the way we're going to do it. It's going to be different. If you don't like it, you can lump it'. So we were exaggerating it a bit and afterwards we toned it down as we got more confident in what we were doing. It became more subtle and the script writers began to get on our wavelength which made a hell of a difference. They began to write for you rather than you having to change the script to fit what you wanted to do. Fortunately, that happened very quickly."

"As for the hat, well I think it was dear old Campbell Logan, or it might have been Andy Osborne, who said to me in the BBC club one evening, after they'd shown the first one, 'Oh splendid. It'll go on for another three years. Have to get rid of the hat though.' So the hat went! "Troughton doesn't remember having any real disagreements with the scripts he was given: "Only at the beginning, again because at the start one was feeling one's way and one had to impose one's ideas on scripts which weren't going your way. So no, I don't remember any particular difficul- ➤

ties but I am having to reach far back into my memory."

However, as far as shaping the nature of the new Doctor, Troughton does recall being largely left to his own devices: "They left it to me. Oh yes. I think they cast me because I'd done about twenty years of character acting and so I could cope working with something like that. We had talks to get ideas, with scriptwriters and the producer, so it was a communal affair in a way. We knew from day one that we wanted it to be vaguely Chaplinesque, which is not to say that I approach his ability, but that was the idea." Troughton found it easy to sum up what it was that made such consistent hard work in one part rewarding: "It was a very happy show for a start – very fortunate in having super people like Fraser. I acted with Fraser when he was twelve, a boy actor, so I've known him a long time. We just hit it off on the set, and when we ever had any time off the set, we liked each other there too. We found we could communicate actingwise. He's a very good listener. Half the art of working with someone on a long-term basis was that you listened to what the other person was saying to you. This made a big difference to me."

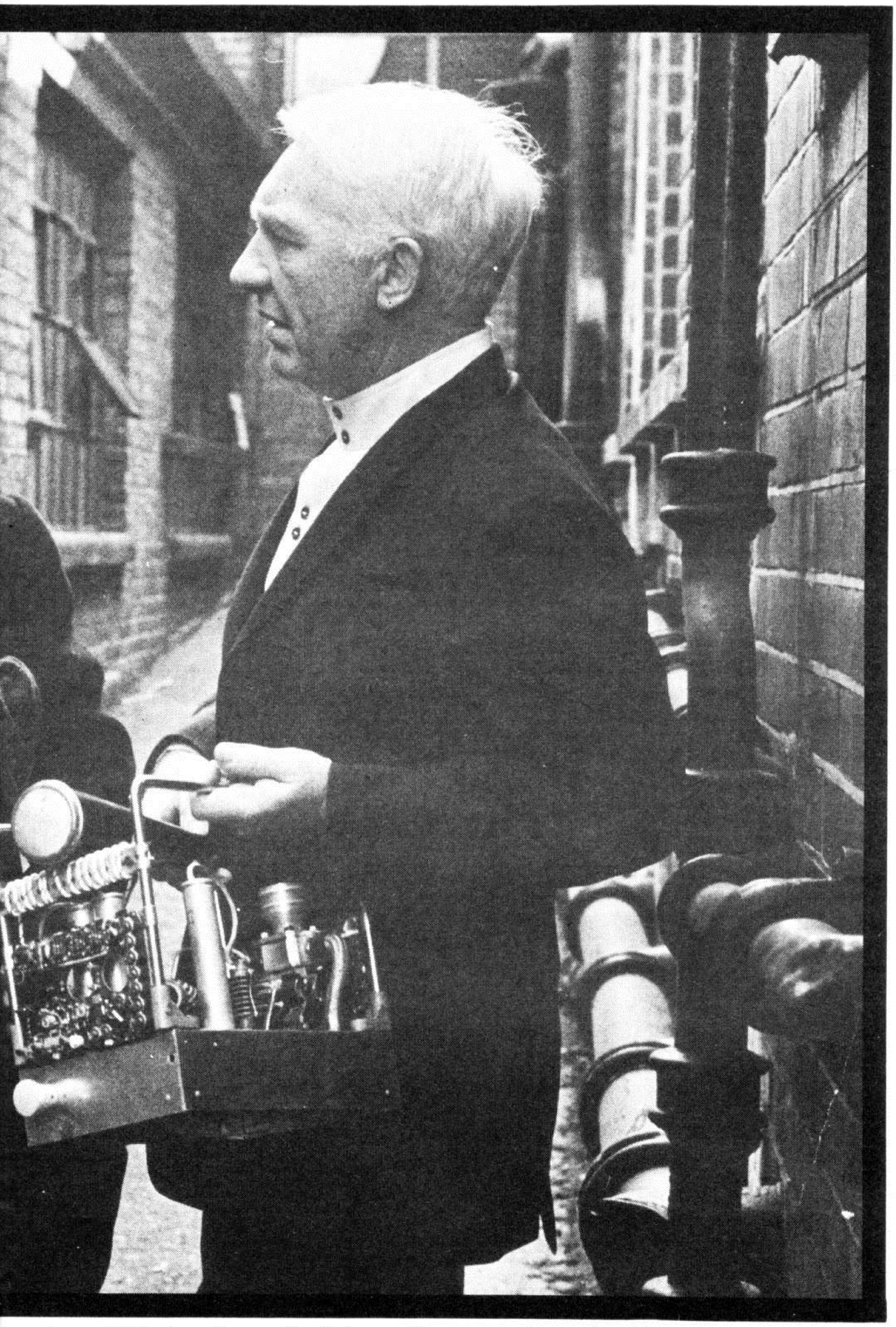
"The producer, Innes Lloyd, was super too. Couldn't have a better producer than that – diplomatic, friendly and enthusiastic. Oh, we were very lucky. I'm sure Fraser has embellished a few of the stories that could be told. His favourite little jape was if we were off set or in the TARDIS, he'd say 'cue' and I'd walk on, only to discover that it wasn't our cue at all. In fact, he's still doing that one!"

"I think they cast me because I'd done about twenty years of character acting . . . (and at the start) we had talks to get ideas, with the script writers and the producer, so it was a communal affair . . ."

I wondered if Troughton had felt that any of his female companions worked particularly well with his Doctor, a question he didn't understand at first: "If you mean did I have a favourite, well I can't possibly say. They were all lovely and it would be smashing to have them back again. Which worked best with my Doctor? I don't think you can say best – it was just different, wasn't it? With Victoria I would be more protective, while Wendy was like a little living computer. I used to rely on her to work out very difficult mathematical problems quickly while I was still dividing by two! The great tradition of the ladies is their ability to scream and get lost, so it does limit them a bit. Playing a companion is a very difficult job. The set up, traditionally, was that we were like a family. They weren't actually but that was the nature of the relationship."

As to the character of the Doctor himself, I suggested that perhaps the part might have got a little boring, rooted as it was within the concept being a good character: "But I don't think he was a goodie. He was a bit naughty, wasn't he? Of course, you've got to be on the right side when there's a villain about, but he was naughty all the same. If you're going to be totally moral it's boring, so you have to colour it a bit. Let's face it, its a smashing part!" Asked whether he would have changed anything about the Doctor he played, Troughton smiled, "I just did as I was told actually!"

Bringing up the subject of the directors with whom Troughton worked, I asked him if there was one who he



remembered as particularly creative or original. His reply was both surprising and revealing: "No, no. Creative? I don't like that word at all. We're not creative, we just do it. We rehearsed Monday, Tuesday, Wednesday and half Thursday, doing the show on Friday. At the beginning we were filming every other weekend as well. You didn't have time to luxuriate in things like creativity and all that. By and large though, the directors were all fine. Very nice. People like Gerry Blake, Douglas Camfield and David Maloney. They were all good."

I wondered if Troughton would enlarge on the seemingly vexed subject of location filming?: "Yes, I will. We got very tired about half way through because they wanted us to film at weekends too. It was silly really, so we had a sort of sit-down strike and said 'You've got to alter it'. Our boss Shaun Sutton, bless his heart, said 'OK, we'll change it', and it was arranged that before each story we would do a week's work with the new director and new cast doing all the filming necessary. Then we would do the studio stuff in the normal way. It meant that the planners with their little flags had to lay off *Doctor Who* for a week and put something else on instead, which nearly broke their hearts, but it gave us a chance to catch our breath. You had so little time to think that you needed your Saturday and Sunday off to cope."

With this limitation of creativity, had the series not become frustrating to work on?: "No, not a bit. You got into a pattern of doing it, and if anyone upset that routine you were very distressed. If a director came along and started rehearsal half an hour later or quarter of an hour early, it threw you off balance straight away. Working like that, at that pace, for three years was like doing weekly rap. You got extremely tired and you wanted a definite routine to keep you going and making sure you knew exactly what you're supposed to be doing. Anything that varied from that was awkward and you had to try and get it back to the old way of doing things. Fraser, Wendy, Debs and I used to play endless games of cards in our little green room, waiting to rehearse. We'd go in and do a scene when they needed us, but I think we played cards non stop for three years. Aggravation at sixpence a time – ah, those were the days!"

"There were always opportunities in the scripts to do bits you knew the kids wouldn't understand and then other bits that the adults wouldn't understand because they were so simplistic. it's a mixture really."

Troughton was a great champion of comedy in the series: "I certainly didn't want to tone it down. I always looked for any opportunity to make it humourous. I did so in *The Two Doctors* with the helpful co-operation of John Nathan-Turner. Whenever I thought of a funny little line, he'd always add to it. He's very enthusiastic about it, which is marvellous. You remember all the sweets too, the jelly babies were an idea of mine which Tom 'borrowed'. Patrick feels *Doctor Who* is first and foremost a family programme." You've got to cater for the babies. There were always opportunities in the scripts to do bits you knew the kids wouldn't understand and then other bits that the adults wouldn't understand because they were so simplistic. It's a mixture really. You can't like an alien for instance. I was dead scared of them all. If

Above: A scene from* Dr Who and the Invasion, *with Kevin Stoney as Tobias Vaughan and Patrick Troughton on the scent of the marauding Cybermen.

➤

you weren't scared what is there to identify with?"

"I liked Billy's thing, which I think he worked in towards the end, of not treating every alien as bad or potentially bad. He wanted to find out what they were like. Just because they were ugly didn't mean they weren't nice. Let's find out what they want first. I think that was very important – especially for the children. Invasions by strange things are the best stories. Whenever we watched as a family with Billy, the exciting ones were the one's on other planets. I liked the Zarbi and those round things that fought the Daleks, the Megazones I always call them. I had a young family when Billy was doing it and we watched every Saturday. I think I saw every one of his. I had to see my own because after we'd 'cooked' one we'd all assemble to comment on it in our head of serials office."

Troughton would like all his stories to be re-screened: "It would be ludicrous if they didn't bring them back. Apart from anything else you don't have to worry about time sequence – one of Billy's can be way in the future of mine. The future is in the past." This led us on to Troughton's three return appearances: "I'd love to see *The Three Doctors* again, I missed its repeat. *The Two Doctors* is a better story than *The Five Doctors*, but that's because it had to bring in so many of us none of us could be done justice. *The Two Doctors* is a beauty – the Sontarans I'd never met on screen before and they're splendid. Colin is super too. And Seville was fantastic. It was very hot but we had a lovely swimming pool we could fall into. I read my script and dressed accordingly – no way would I have that fur coat!"

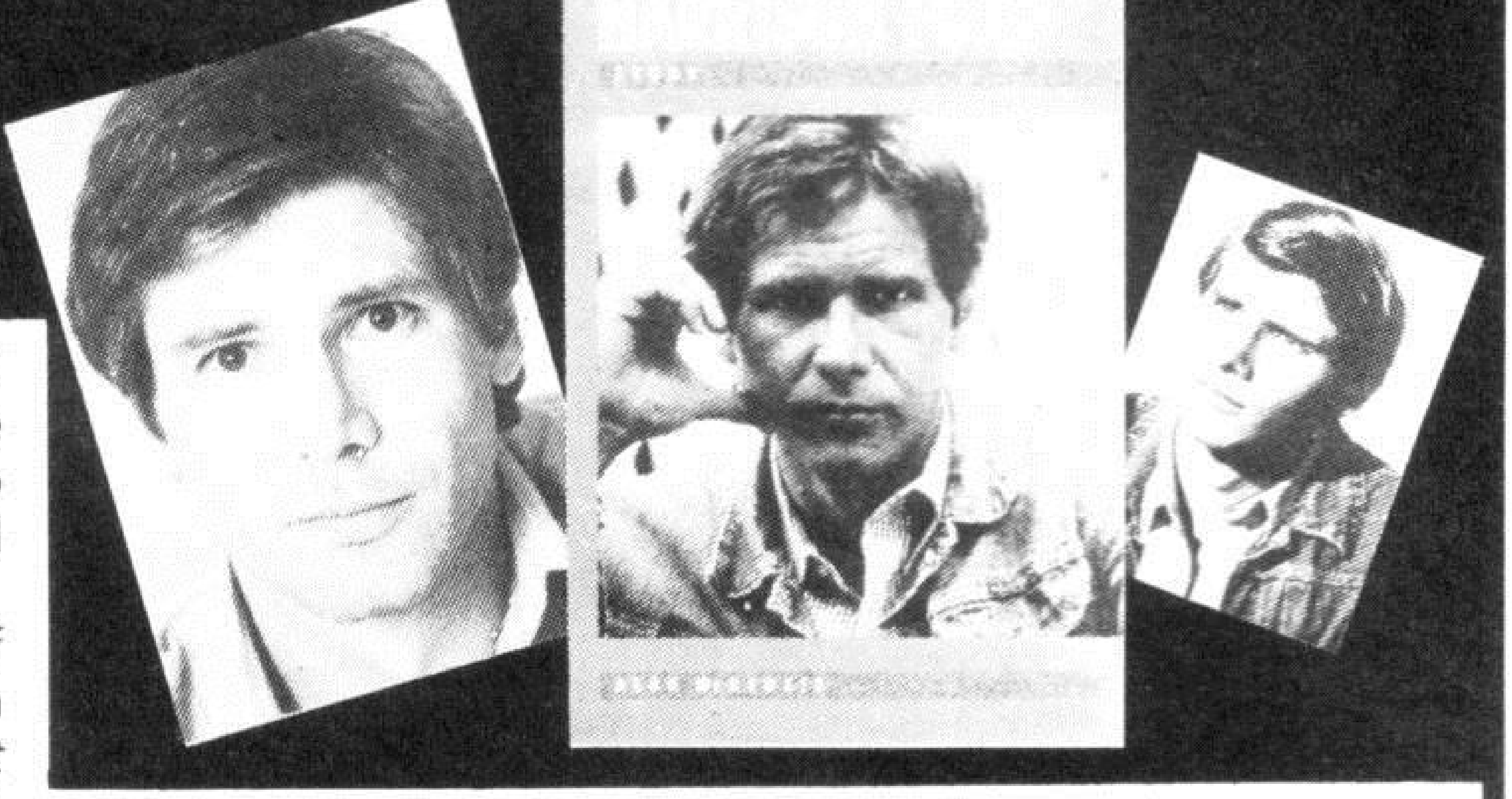
Publicity is crucial to the show, affecting everybody to do with it. Troughton agreed: "The mail still comes – probably because of your magazine! I was dragged to Longleat by John Nathan-Turner, who blackmailed me, but I enjoyed it! Chicago is super too, but I don't like going to conventions in this country because I don't want to become too associated with *Who* again. In the States that doesn't matter."

With the interview drawing to a close, I asked Troughton if he was pleased that people tend to romanticise the job of playing *Doctor Who*, or if that annoyed him: "No, it doesn't annoy. People do tend to romanticise, but it's part of our job to get people to do that. The more you do that the greater the compliment. In the end, of course, it is just a job. I'm a character actor and I play a lot of characters. With *Doctor Who*, like a lot of work, you have enormous fun – more than usual even. But in the end it's still just a job."

With Patrick Troughton looking ahead to another year of playing different parts in all the different media, it is significant that he still reserves such affection and interest for a series he left some sixteen years ago.

> ***"No, no, creative? I don't like that word at all. We're not creative, we just do it . . . you didn't have time to luxuriate in things like creativity and all that."***

Did Troughton suspend his disbelief on those occasions?: "No, no. One was too close to it, when you did it it was too near. But when I saw some at the film festival, it was amazing. I'd completely forgotten all about them. The impact was terrific and I enjoyed it very much as well as thinking, by and large, that they stood up. Obviously some were better than other, the stories ebbed and flowed. You just couldn't churn it out like that and expect it to be good all the time. The ones that weren't so good we used to speak a bit louder and talk a bit faster, diverting the audience attention from the script.



INDIANA JONES– ALIAS HARRISON FORD

Okay, we've got the message. In response to a flood of mail after we mentioned Ye Editor's extracurricular project, **The Harrison Ford Story** (1984, Zomba Books), we've arranged to mail order the book for the benefit of Ford fans who've had trouble tracking down a copy.

The Harrison Ford Story is a large format soft-cover book of 116 pages covering the career of *Indiana Jones* star Ford, from his first appearance on the big screen as a bellboy in *Dead Heat on a Merry-Go-Round* (1966) right up to his triumph in the George Lucas/Steven Spielberg adventure epic *Indiana Jones and the Temple of Doom*.

Packed with rare pictures of Ford, quotes from the actor and his co-workers, with full cast-and-credit listings for all his movies, **The Harrison Ford Story** is a must for any fantasy film fan.

HOW TO ORDER

You can order your copy of **The Harrison Ford Story** from:

Napier and Son,
7 North End Rd,
London NW11 7RJ.

for only **£4.95 + £1.55 p&p**. Please make all cheques and postal orders (please do not send cash) payable to Napier and Son. This offer applies in the United Kingdom only. American readers should contact **Arbor House Publishing Company, 235 East 45th Street, New York 10017**.

AUTHOR'S SIGNED COPIES

A limited number of copies of **The Harrison Ford Story** autographed by the author are available at the slightly higher price of **£5.95 + £1.55 p&p**.

Please send .... copy(ies) of **The Harrison Ford Story** @ **£4.95 + £1.55 each.** Total £. . . . .

Please send .. **author's signed** copy(ies) of The Harrison **Ford Story** @ **£5.95 + £1.55 each.** Total £. . . . .

Name ....

Address..

....Age ....

Send to: The Harrison Ford Story Offer, Napier and Son, 7 North End Rd, London NW11. Please allow 28 days for delivery.

I can't remember a really bad one. You were such a squirrel on the wheel, that you couldn't stop to worry about that sort of thing."

Did Patrick remember anything dangerous during filming?: "Very much so, yes. On one occasion I went onto the set of *The Moonbase* at Lime Grove and they had this Gravitron hanging from the ceiling of the studio on a couple of wires and a hook. I normally wander about the set before the day begins to say 'That's there, this is here, that looks like that' and generally become accustomed to the set. I stood under this Gravitron, had a good look and thought 'Yes, that looks nice.' I took two steps off the set and the whole thing, which must have weighed about two tons, crashed down. I'd have been flattened! I remember the director, Morris Barry deciding he didn't like the look of the set and having it re-built on the studio day. I admired him for that, but he was only able to keep the show going because he had very wide experience of live television."

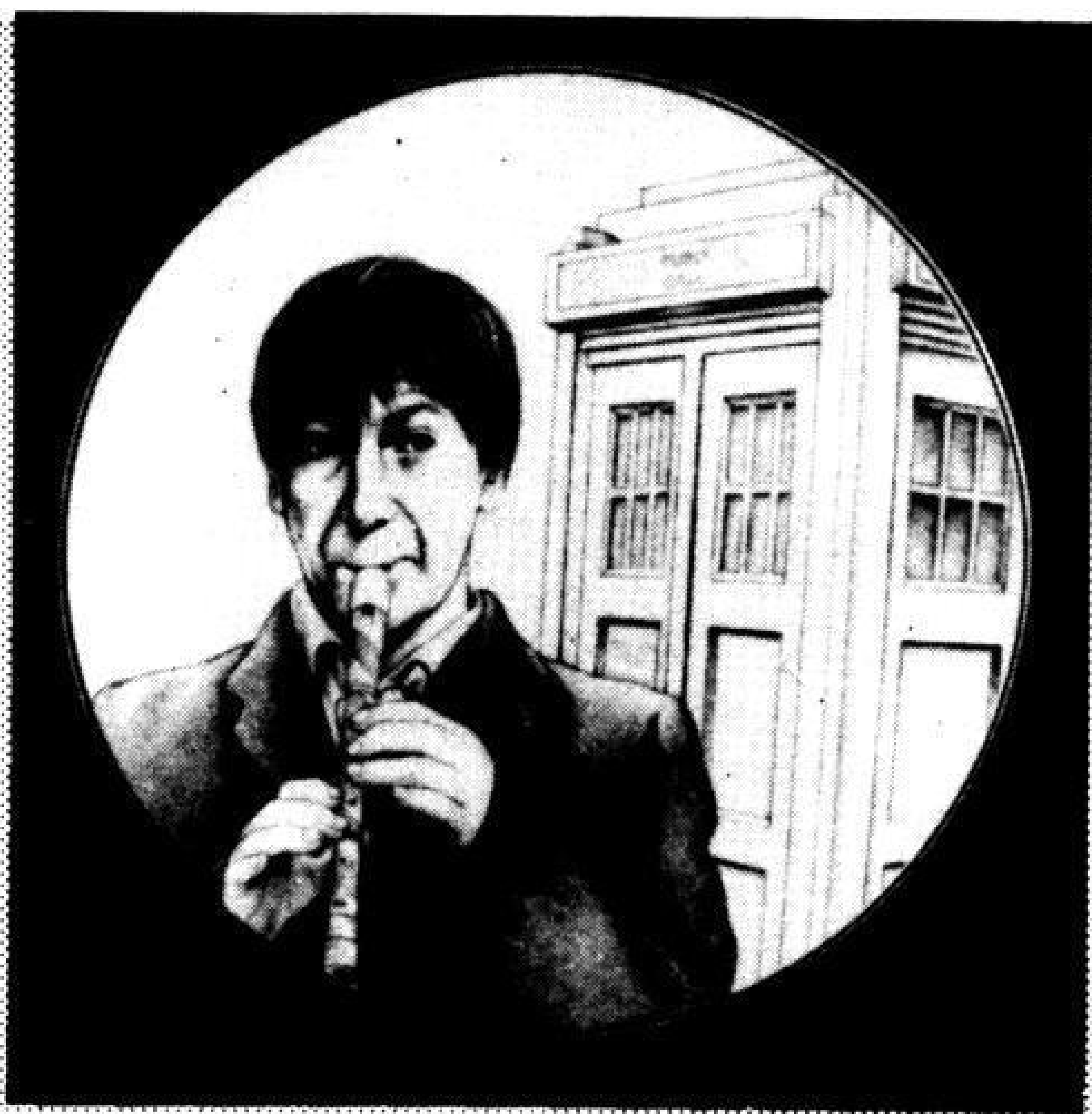
"Explosions tended not to be so much dangerous as loud. There's that super photo of me from *The Invasion* being exploded at. One's nerve was fairly ragged after doing it non-stop so those expressions were pretty realistic. The worst one was *The War Games*, which we filmed on Brighton rubbish tip. They'd used it for *Oh, What A Lovely War!* so there were already trenches and wire laid out. Special effects had these enormous explosions with great clods of earth all over the place. It was a bit alarming. By that stage we were all giggly, hysterical giggly. I just had to say 'Jamie, Zoe' and we collapsed – that was it, finish."

***Right: Yeti bait! Patrick Troughton hung up over a question of identity in* The Abominable Snowmen.**

Troughton has fond memories of *The Invasion* for other reasons: "Kevin Stoney was so good – he was the one with the bloody great King Dalek. We filmed some of that at the Guiness factory and at Christmas we were all given Christmas puddings filled with Guiness. Mine was sent to my agent and it exploded all over his office so I never got it. Why it exploded I don't know." Troughton never felt upstaged by the monsters as other *Doctor Who* regulars have claimed to have felt: "Oh no. The better they looked the better you looked in defeating them. When Jon took over it became extremely frightening for a while, quite unsuitable for family viewing I thought. It was all wrong. I don't honestly know if I'd have objected to that, as once you've left a show you can look at it more critically and say 'That's horrible.' It's got to be frightening but not horror. It's alright to have monsters but not when they're daffodils and baby dolls." ◆

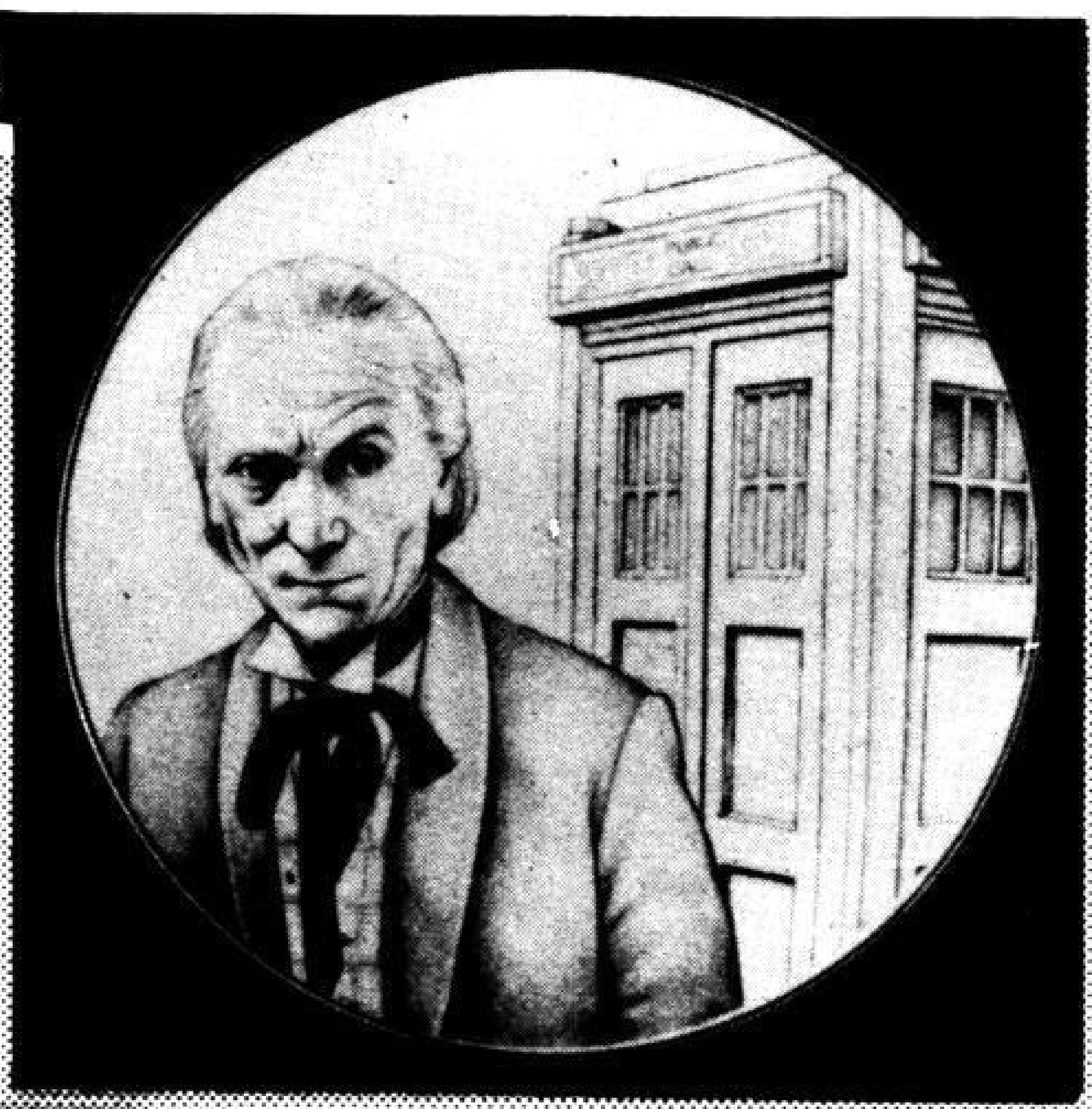
SUCCESS ON A PLATE!

FIRST OF A NEW SERIES

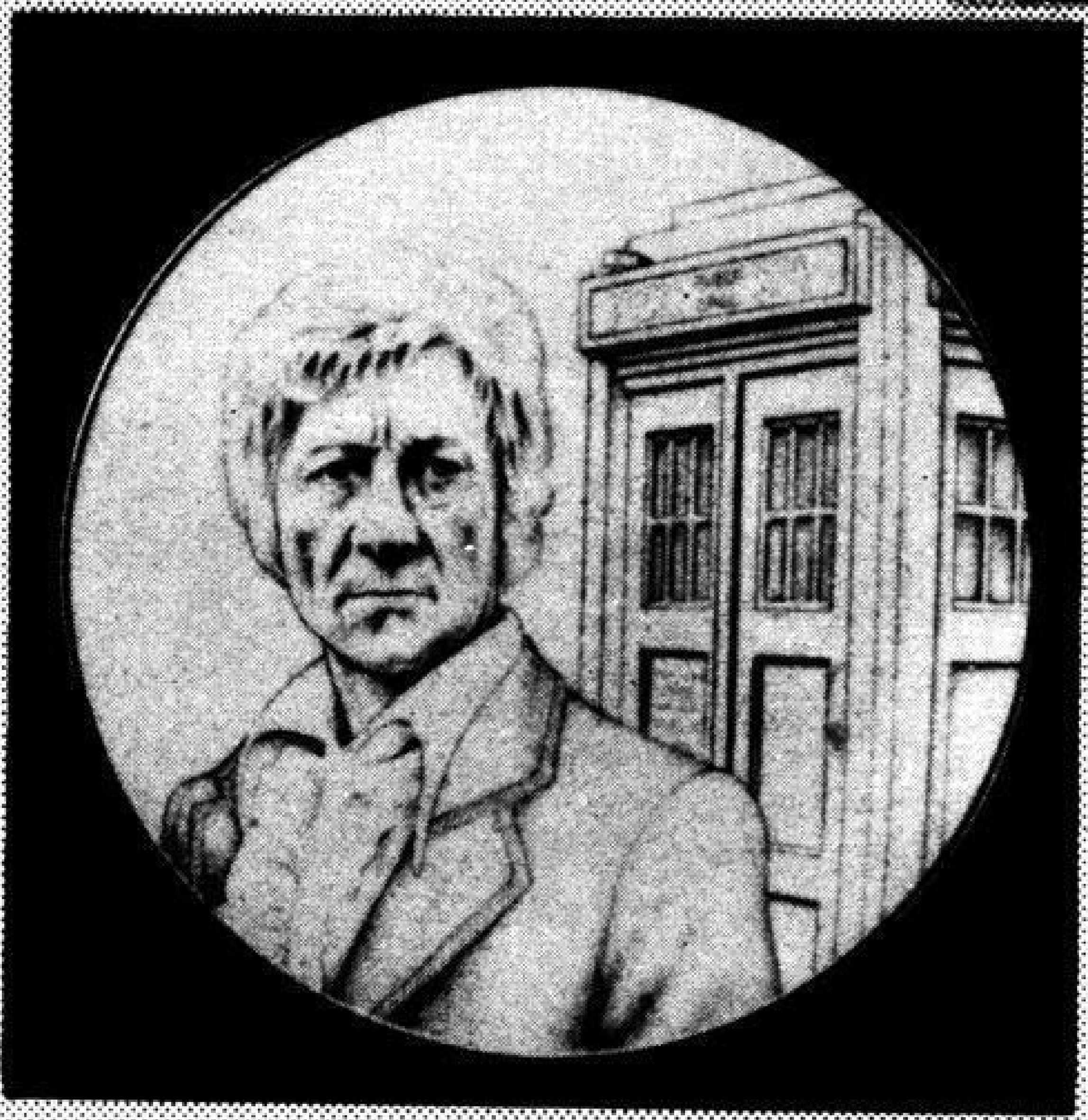


PATRICK TROUGHTON

Send to: BONA-PLUS LTD.
PO BOX 59, Wilmslow,
Cheshire SK9 3LL.



WILLIAM HARTNELL



JON PERTWEE

Produced by **ROYAL DOULTON**
Beautiful high quality white bone china in the ROYAL ALBERT ALBION STYLE.
8¼" in diameter, elegantly finished with a platinum coating on the rim.
Complete with an attractive maroon ROYAL ALBERT PRESENTATION BOX.

★ ★ ★ HOW TO ORDER ★ ★ ★

PLATE	QTY	TOTAL @ £9.95 per plate
JON PERTWEE		
WILLIAM HARTNELL		
PATRICK TROUGHTON		
Sub Total		
p&p add £1.50 per plate		
TOTAL		

If using Access you may telephone your order direct to 061-833 0561 Ext: 300, quoting your Access number, name and address.

BLOCK CAPITALS PLEASE

Please send your order to:
BONA-PLUS LTD
PO BOX 59, Wilmslow
Cheshire SK9 3LL

I enclose cheque/postal order/ for £ ....
made payable to **Bona-Plus Ltd**

Please charge my Access Account £ ....

Card No: ....

Name ....

Address ....

....

Signature ....

Allow 28 days for delivery

© 1984 BBC Enterprises

GALLIFREY Guardian ★ ★ ★

The first instalment of the Canadian view of* Doctor Who *comes from* Dean Shewring, *who looks at the history of* Doctor Who *programming and fandom in the frozen North.

Below: A scene from **Four to Doomsday.**

The *Doctor Who* series was first shown in Canada on January 23, 1965, on the national network of the Canadian Broadcasting Corporation (CBC). About half of William Hartnell's first season was broadcast across the country, from *An Unearthly Child* to *The Keys of Marinus*. Unfortunately, the series did not continue, and *Doctor Who* wasn't shown again in Canada until 1976.

It was in 1976 that TV Ontario, the province-wide network of the Ontario Educational Communications Authority, bought selected stories, featuring Jon Pertwee as the Doctor, as part of its educational service. Commentaries were provided for each episode by Dr Jim Dator for the Pertwee stories and, later, by science fiction writer Judith Merrill for the early Tom Baker stories. The 1981-82 TV Ontario season saw the end of the commentaries, and there has been no effort since to return to this format.

Currently, TV Ontario schedules the series at 7.00 pm on Saturdays, with a repeat showing at 7.00 pm on Thursdays. They repeat the previous season's episodes over the summer months. TV Ontario has just finished running Peter Davison's first season as the Doctor.

The only other source within Canada for *Doctor Who* was CKVU, an independent TV station in Vancouver, British Columbia. They ran a small selection of Jon Pertwee stories over a four-year period during the late seventies and early eighties.

Another major source of *Doctor Who* for Canadian viewers is the US based Public Broadcasting Service (PBS). People living close to the US border, or who receive cable-TV, can see the series if their nearby PBS station happens to offer it.

Only about half of Canada's population has the opportunity to watch *Doctor Who* on TV. There are very few fans of the series from Quebec, for example, because the series has never been shown in French. Canadians who don't live near the US border and don't live in Ontario, don't have much chance to see the series at all.

CANADIAN FANDOM

The sporadic availability of *Doctor Who* in Canada has led to a rather diverse and scattered fandom. Fans in Canada range from British expatriates, who have seen virtually all of the series, to a young fan from Winnipeg, Manitoba who had collected 76 of the Target novelisations before he had even seen one episode!

Most Canadian fans are members of US based clubs, particularly the Doctor Who Fan Club of America and NADWAS. The most active club within Canada, however, is the 500-member Doctor Who Information Network (DWIN), based in Hamilton, Ontario. DWIN is the only club with organised chapters in several Canadian cities, as well as a few in the US, and is the only group which has sponsored *Doctor Who* conventions in Canada.

About a dozen members of DWIN, including president Steven Peers and executive members Geoffrey Toop and Martin Proctor, took part in TV Ontario's public membership campaign on November 15, 1984. They helped to gather pledges for the educational network during a three-hour period surrounding the broadcast of episode 4 of *Four to Doomsday*. In the same vein, members of the Ottawa Chapter of DWIN, Type 40 club, travelled to the nearby PBS sstation in Watertown, New York State, in March of this year, to help with that station's fund-raising efforts.

Major gatherings of Canadian *Doctor Who* fans, called 'Who Parties', have been held in nearly every year since 1978. 'Who Party 5', as an example, was held at a hotel in downtown Toronto in 1982, with John Levene as guest of honour, and an attendance of 135 fans.

The only *Doctor Who* convention scheduled in Canada this year is *Who Party 7* on May 25 and 26, at the Valhalla Inn in Kitchener, Ontario. The guest of honour for this special event is Jon Pertwee. In addition, this convention will feature a costume contest, a banquet, an art show, and several discussion panels. The convention is sponsored by the Kitchener-Waterloo Chapter of DWIN, and any proceeds will go to the Canadian Mental Health Association of Waterloo Region.

I would like to close with a question to all eagle-eyed *Doctor Who* trivia fans out there. How many times have Canadian locales been mentioned in *Doctor Who*?

A LITERARY EVENT

Some more news from the home front, this time from Scotland, concerning a special *Doctor Who* Day to be held at this year's Edinburgh Book Festival, on Saturday 17th.

Guest speakers for the event include John Nathan-Turner and the prolific *Who* writer Terrance Dicks, and naturally enough WH Allen's multitude of *Doctor Who* titles will feature prominently. Additionally, the Festival's organisers hope to have on display a Dalek and a selection of costumes from the television series.

DOCTOR WHO MAGAZINE SEASON 22 SURVEY

FAVOURITE STORY

Attack of the Cybermen ☐
Vengeance on Varos ☐
Mark of the Rani ☐
The Two Doctors ☐
Time Lash ☐
Revelation of the Daleks ☐

FAVOURITE VILLIAN

....

FAVOURITE SUPPORTING CHARACTER

....

FAVOURITE MONSTER

....

FAVOURITE INCIDENTAL MUSIC SCORE (provided by)

Malcolm Clarke for *Attack of the Cybermen* ☐
Jon Gibbs for *Vengeance on Varos* ☐
Jon Gibbs for *Mark of the Rani* ☐
Peter Howell for *The Two Doctors* ☐
Liz Parker for *Time Lash* ☐
Roger Limb for *Revelation of the Daleks* ☐

BEST NEWCOMER

Colin Baker as The Doctor ☐
Kate O'Mara as The Rani ☐
Paula Moore – Writer ☐
Philip Martin – Writer ☐
Pip and Jane Baker – Writer ☐
Glen McCoy – Writer ☐
Sarah Hellings – Director ☐
Liz Parker – Musician ☐

BEST TARGET PAPERBACK FOR 1984

Mawdryn Undead by Peter Grimwade ☐
Kinda by Terrance Dicks ☐
Snakedance by Terrance Dicks ☐
Enlightment by Barbara Cleggs ☐
The Dominators by Ian Marter ☐
Warriors of the Deep by Terrance Dicks ☐
The Aztecs by John Lucarotti ☐
Inferno by Terrance Dicks ☐
The Highlanders by Gerry Davis ☐

HALL OF FAME

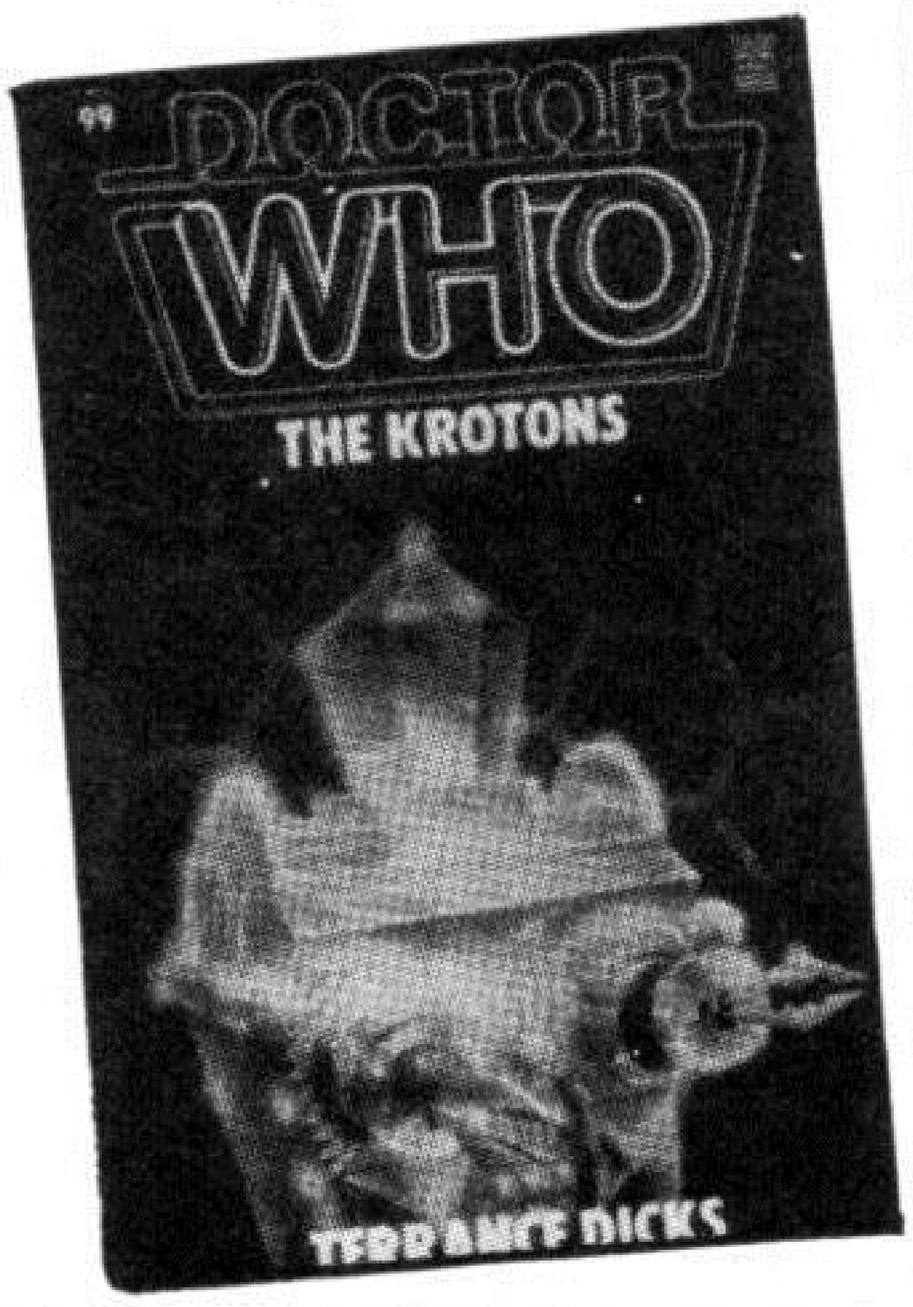
....

Name..
Address..
....
.... Post Code ....
Age..
My Favourite Doctor is..

Please send entries to Season 22 Survey, Doctor Who Magazine, 23 Redan Place, Bayswater, London, W2 4SA. The closing date is Thursday, 1 August, 1985.

ON TARGET

> **"Queen Galleia had been staring in fascination at the newcomer since his arrival. 'He has the very bearing of a God himself'.**
>
> **'He appeared from the Heavens, like Zeus,' muttered Myseus.**
>
> **'I know of many such tricks,' said Dalios dismissively. 'Krasis?'**
>
> **The eyes of the High Priest glittered fanatically. 'Most Venerable, I have seen – him!' Dalios lowered his voice.**
>
> **'You have seen Kronos?' Krasis nodded eagerly. 'We must speak privately,' said Dalios. 'Crito, the Council is at an end. Come lady.'**

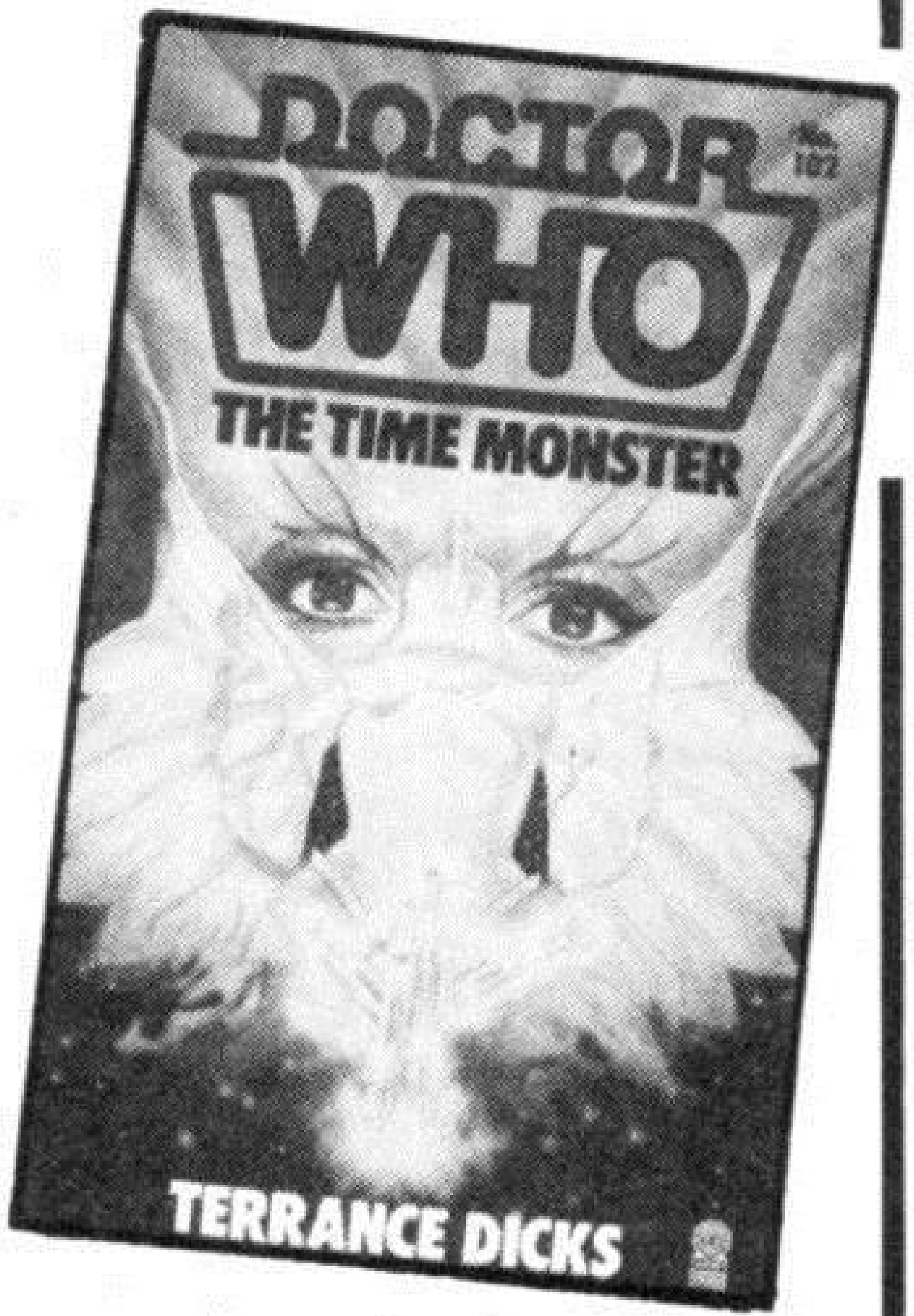


> **Galleia rose to follow and stood for a moment, eyes fixed on the Master. As he moved past her, he paused, his dark eyes burning into her own. He inclined his head, very slightly, not in the salute of a courtier to a Queen, but as a greeting between equals. The Master went on his way, and Galleia stood staring after him. 'The bearing of a God', she said almost to herself and moved away. But Hippias heard, and stood staring angrily after her. In his gaze there was all the bitterness of an established favourite who has suddenly been replaced."**

If in years to come someone were to write a lengthy tome entitled *The Story of Target Books*, there would have to be a very lengthy and detailed chapter on the company's mainstay *Doctor Who* writer, Terrance Dicks. It would chronicle how a man virtually started the range himself with such classics as *Day of the Daleks, The Auton Invasion* and *The Abominable Snowmen*, and then progressed steadily downhill until books like *Destiny of the Daleks* and *Arc of Infinity* became a frightful norm. Then last year saw *The Five Doctors, Inferno* and *The Mind of Evil* put Terrance back up in the league of good writers once again. His two latest novels – *The Time Monster* and *The Krotons* – represent those two levels all over again. Whilst the long awaited Pertwee story is similar to *Inferno*, quite well written, with odd bits of actual non-televised dialogue and description, *The Krotons*, from Troughton's last season is, to be blunt, lousy. Time and effort seems to have been taken over *The Time Monster*, which is evidence that the Pertwee years were certainly Terrance Dicks' favourite (he was script editor over both stories). With *The Krotons* there is a distinct lack of menace, the story plodding along easily enough (the original script was by no means one of Robert Holmes' best), but unless you were lucky enough to have seen the repeat five years ago, or have access to a very detailed story synopsis, you might have difficulty actually trying to visualise what a Kroton looks like (okay, so Andrew Skilliter has drawn a very nice one on the cover, but that's hardly a good excuse not to describe it in the text).

Trying to tie down exactly what it is the Doctor, assisted here of course by Zoe and Jamie, does to destroy the Krotons is next to impossible, and the supporting characters – one of the few pluses of the original script – become faceless bodies to argue with or get zapped by a Kroton.

> **"'Set the transfer link', ordered the Commander.**
> **'Final phase on automatic'.**
> **'Now then,' said the Doctor fussily, 'Where do you want me to stand?'**
> **'Unimportant'.**
> **'Oh, very well. I'll stand over here then.' The Doctor moved to the nearest place at the console. He gave Zoe a meaningful look. 'Oh, I wanted to stand there', she protested. 'Oh my dear Zoe,' said the Doctor, 'You must stand here, and I'll stand over there'. They managed to waste several minutes in this way.**



> **'Put on the headsets at once or you will be dispersed', ordered the Commander. The Doctor seemed to be thoroughly confused. 'We're doing our best. Now which way do they go? This way? No, no this way!' Zoe glanced at the tank. 'Nothing seems to be happening,' she whispered. 'No', said the Doctor grimly. 'Perhaps in a minute. . . play for time'. He fumbled with the headset and managed to drop it. 'Oops, butterfingers'. It seemed insane to be clowning at a time of such danger, but Zoe made herself join in. 'Oh you are clumsy Doctor!'**
> **'Enough of this!' boomed the Commander, 'Put on the headsets or you will be dispersed.'**
> **'It's all your fault,' babbled the Doctor. 'You're making me nervous!'"**

So it is that *The Time Monster* ranks as the better of the two new books, although it still isn't up to standard that Dicks possessed way back in 1974, when the books were really taking off. The next novels Terrance Dicks won't see released for over a year, so maybe we will see that time off being put to good use.

ON TARGET 1985-86

Nigel Robinson, *Doctor Who* editor at Target, has kindly forwarded on the following revised schedule, stressing as always that 1986 is still a long way off, and thus these may change quite drastically. But as far as they go: in hardback, paperbacks following *approximately* five months later: September 1985, *The Time Monsters* – Terrance Dicks; October, *The Twin Dilemma* – Eric Saward; November, *Galaxy 4* – Bill Emms; December, *Timelash* – Glen McCoy; January 1986, *Vengeance on Varos* – Philip Martin; February, *Mark of the Rani* – Pip and Jane Baker; March, *The Savages* – Ian Stuart Black; April, *Fury From The Deep* – Victor Pemberton; May, *The King's Demons* – Terence Dudley; June, *The Seeds of Death* – Terrance Dicks; July, *Attack of the Cybermen* – Paula Moore. As yet unscheduled are Jeremy Bentham's *Doctor Who – The Early Years* and Peter Haining's *Doctor Who File*, and on the novel front, two Terrance Dicks' novelisations – *The Faceless Ones* and *Ambassadors of Death*, and Peter Ling's version of his own teleplay *The Mind Robber*. Hartnell fans will be pleased to know that plans are afoot for *The Reign of Terror* to become a book, and before you all write in and ask, no I don't know what has happened to Gerry Davis' version of *The Celestial Toymaker*!

Don't forget that this month sees the first paperback appearance of Eric Pringles' excellent *The Awakening* book. Finally, quiz fans will be pleased to know that the third of Nigel Robinson's self-penned *Doctor Who Quiz Books* will be out in time for this coming Yuletide. ■

ARCHIVES

★ EPISODE ONE

The time is the mid–1930s. Travers, an English explorer, is in the Himalayas looking for the legendary Abominable Snowmen, when, at night, his camp is attacked by one of the creatures, and his companion is killed.

Some time afterwards the TARDIS materialises. The Doctor is very excited when he realises where they are, as he will be able to return the "Ghanta", a small Tibetan holy bell he has been 'safe keeping' for some time, to its rightful owners. Leaving Jamie and Victoria to search for the Ghanta, he goes outside only to find an enormous footprint closeby. Worried, he returns to the ship, takes the bell, and gives strict instructions to his companions not to leave the TARDIS.

The Doctor sets off to locate the Detsen Monastry, a place he has visited before. En route he discovers Travers' deserted camp and then, nearby, the dead body of his friend.

Meanwhile, at the TARDIS, an increasingly bored Victoria goads Jamie into venturing outside with her. They too find some giant footprints and decide to follow them.

At the monastery the Doctor, who is carrying a rucksack he found at the camp, receives a hostile reception from Travers and the monastic guard under the command of Khrisong. The monks too have had three deaths, apparently at the hands of the Yeti. But when they notice the Doctor's huge fur coat, both Travers and Khrisong identify him as the killer and imprison him.

The footprints eventually lead Jamie and Victoria to a cave high up the mountainside. They enter, not noticing the giant creature watching them.

Khrisong decides to put the Doctor to a test . . .

The cave is a dead end, but as Jamie and Victoria retreat they find their way back cut off by an advancing Yeti.

★ EPISODE TWO

Finding the club useless against the monster, Jamie urges Victoria back deeper into the cave. Desperately he swings his club at a wooden roof support. It collapses and a rockfall buries the creature. They are able to escape, but to their astonishment, they see the creature climbing out, unharmed, from its mantle of stone.

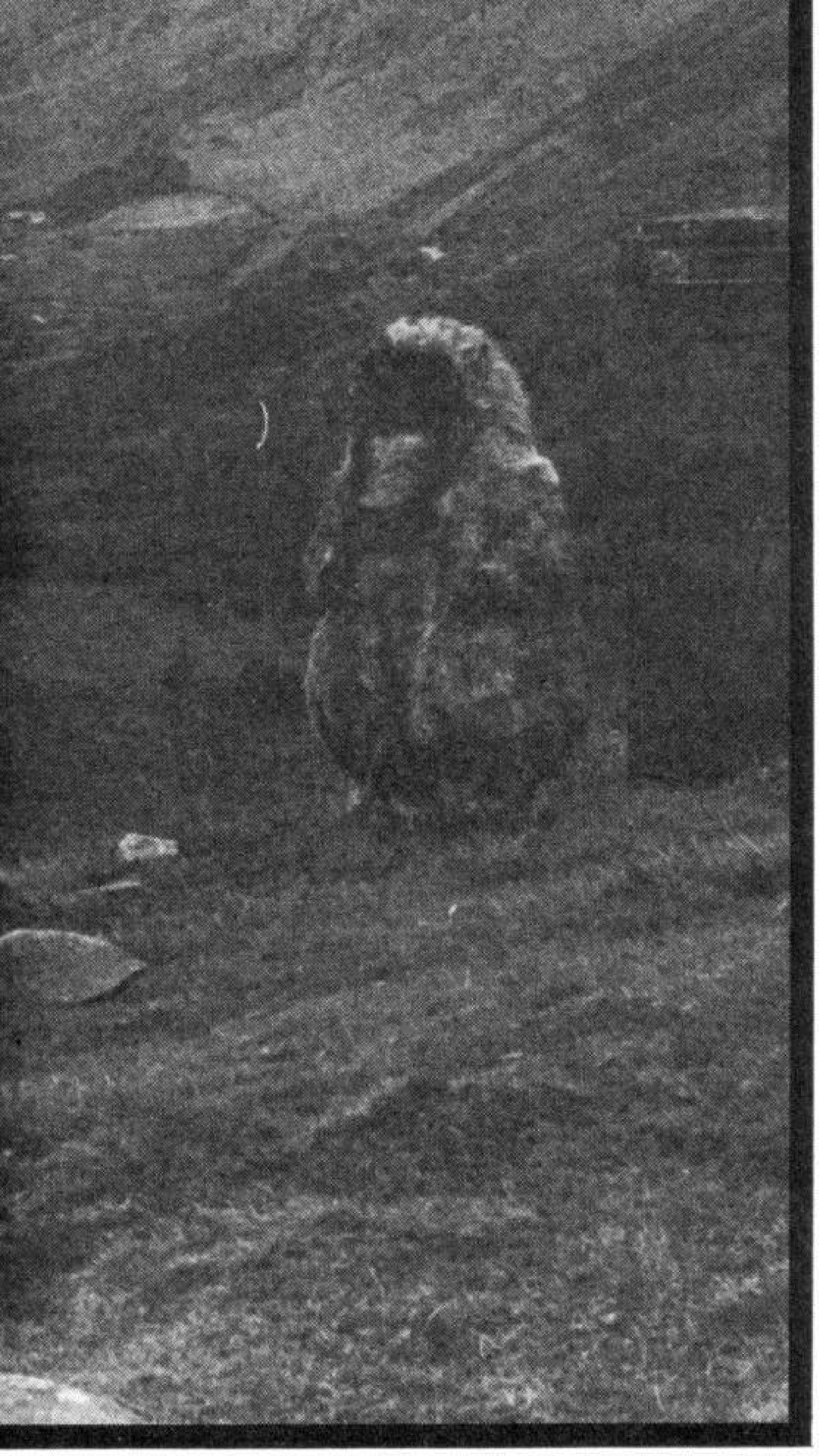
Thomni, Khrisong's lieutenant, who is unhappy about the forthcoming test, comes to fetch the Doctor, who gives him the Ghanta and asks him to take it to the Abbot. Khrisong intends to tether the Doctor to the outside gate as bait for the Yeti, whom he is convinced are under the Doctor's control. If the Doctor is guilty his creatures will come to rescue him. If not then Khrisong and the monks will try and save him from attack.

Thomni takes the Ghanta to Abbot Songtsen who reproves him for entering the sanctum. But the unseen voice of the master, Padmasambhava, identifies the holy bell, saying, "The Doctor. So, he has returned". Telepathically exerting his will over the two monks, Padmasambhava orders the Doctor to be treated with kindness and respect. But when Thomni has left he warns Songtsen that the Doctor must know nothing of what is going on in case he hinders the great plan.

The Doctor's companions meet Travers on the mountainside and go with him to the monastery. Now that he has been vouched for, the Doctor is released and examines a silver sphere found by Jamie in the cave.

The Yeti approach the monastery and one of them is captured. It is apparently killed and taken

The
Abominal
Snowma



inside, no-one noticing the sphere left behind in the mud.

The Doctor discovers the Yeti is a fur-covered robot, and that its control unit is missing.

The sphere outside emits a signal as it tries to dislodge itself. Inside Jamie's sphere sends out an answering signal and begins to move.

★ EPISODE THREE

Khrisong, still somewhat suspicious, gives orders that no-one is to leave the monastery, and sets Thomni to guard the time travellers. Travers, however, worried about what may be happening to the true Yeti, manages to trick a guard into letting him leave. Advancing cautiously up the slopes he spies a group of robot Yeti and, very cautiously, follows them.

The Doctor persuades Khrisong to look for the missing control unit outside the monastery. Perceiving this, Padmasambhava, in his sanctum, moves small, chess-like models of the Yeti on a map. The other Yeti move in to attack Khrisong who has found the sphere. Jamie and the other monks manage to rescue the warrior, but the control unit has been taken by the Yeti.

Padmasambhava despatches Songtsen, under hypnotic control, to the cave with a small, transparent pyramid. Leaving the monastery surreptitiously, the Abbot is joined by two Yeti who escort him up the mountainside. Mentally watching his progress Padmasambhava murmurs, "Now the Great Intelligence will have its focus on this planet".

The Doctor realises he will need his tracking equipment from the TARDIS to locate the source of the signals directing the Yeti. Jamie offers to go with him. Victoria is told to stay with Thomni.

Finding herself alone later that evening, Victoria wanders into the great hall where the "dead" Yeti has been laid out, swathed in chains and 'ghost traps'. The sphere found by Jamie makes its way towards the captured robot, scaling even table legs. It glides into the open control compartment and the lid snaps shut. Before Victoria's horrified gaze the Yeti re-animates and begins snapping the chains.

★EPISODE FOUR

Her terrified screams bring the monks hurrying to her assistance, but despite all their efforts they are unable to stop the monster. Leaving a trail of debris and injured monks, the giant robot forces its way out of the monastery.

Keeping a discreet distance, Travers follows Songtsen and his Yeti escort to the mountain cave, and watches him enter. When they leave a while later, without the pyramid, Travers' curiosity prompts him inside. Winding his way down the cave Travers hears a terrifying screeching sound. The small chamber at the back of the cave is lit by a brilliant, pulsing light from the pyramid which, as he watches, splits open disgorging a glutinous, slowly increasing mass. In mortal terror Travers flees.

The Doctor and Jamie find a solitary Yeti on guard outside the TARDIS. However, for the present it is dormant, enabling the Doctor to prise out the control unit. Emerging from the TARDIS with his tracking equipment, the Doctor discovers, painfully, that the spheres are magnetically attracted towards the robots. But with one of them in their hands the Doctor and Jamie are able to begin tracing the source of the signal.

Summoning Songtsen to his chamber, Padmasambhava tells him he and the monks must now abandon the monastery to the Great Intelligence.

The Doctor and Jamie's bid to trace the origin point of the Yeti comes to a dead stop when they are forced to abandon the sphere to save their lives from three pursuing Yeti.

Never one to sit still for long, Victoria gives Thomni the slip and makes her way to the Sanctum. She thinks the place is deserted, until the spectral voice of Padmasambhava breaks the silence. The curtain partitioning the chamber separate their own accord, allowing Victoria to gaze upon the wizened form of the Tibetan master.

★EPISODE FIVE

Padmasambhava puts Victoria into a trance and makes some fresh dispositions of the Yeti on his board. Four of them enter the deserted monastery courtyard and lumber off in different directions.

In the great hall Travers, who returned panic-stricken some time ago, comes to, but so great was the shock of what he saw he can now remember nothing about it, except a feeling of great evil.

The Yeti attack the monastery, destroying the cloisters and the monks' dwellings. In a final show of brute power they bring the giant Bhudda statue in the courtyard crashing to the ground, killing one of the elder monks, and then leave.

Songsen tells all of the monks that they must leave. They cannot fight monsters with only bravery and staves. Khrisong protests, but even his objections are stilled when Victoria emerges, bearing the holy Ghanta. In the voice of Padmasambhava she gives them a message; everyone must go, only he will remain. In her own voice, but still in a trance, Victoria tells the Doctor that they too must go.

Plans go ahead to abandon the monastery, but the Doctor persuades Khrisong to make a stand, once the others have left.

In the meantime the Intelligence has filled the cave and tunnel, and Padmasambhava realises that if it continues to expand he will have brought the world to an end. The Doctor enters the sanctum and the ancient monk tells him he has been under the influence of an Intelligence he encountered on his travels of the astral plane. The monks dies, but as the Doctor leaves, the Intelligence takes over.

By hypnosis the Doctor brings Victoria out of her trance and, with Travers help, he discovers that the robot control centre is here in the monastery. Grimly, Travers now recalls what he saw in the cave . . .

★EPISODE SIX

Khrisong goes to look for Songtsen who, still entranced, kills him, and then leads the other monks away. But the Doctor is able to convince them that Songtsen is only a puppet, as is his master. He tells the monks to leave – he will stay with Thomni, Jamie and Victoria.

Travers and one of the warrior monks, decide to try and destroy the thing in the caves. But they are too late, much of the mountainside is now covered in the substance.

Learning the truth from Songtsen, the Doctor realises he must deal with Padmasambhava, holding his mental powers in check until Jamie and Thomni have destroyed the robot command centre.

Fighting their way into the Sanctum, the Doctor confronts Padmasambhava, whose eyes now burn with the power of the Intelligence. As the Yeti enter the monastery, the Doctor matches wills with the Intelligence, countering its power until Jamie and Thomni can smash the concealed control room, and the pyramid inside. As they do this, the Yeti robots de-activate, and Padmasambhava dies, at last, in peace. With a great explosion the glutinous mass vanishes from the mountain.

Next day the time travellers return to the TARDIS, watching, with amusement, as Travers goes racing up the mountainside in pursuit of a real abominable snowman. □

ble
n

FACT FILE

The Abominable Snowman

The Abominable Snowmen ranks to this day as one of Patrick Troughton's best loved and best remembered stories, introducing as it did the popular Yeti with its controlling Great intelligence. It aslo provided Target books with one of their best sellers in Terrance Dicks' novelisation. Written by Mervyn Haisman and Henry Lincoln, the story started its life because of the friendship of the authors not only with each other but also with series' star, Troughton. Mervyn Haisman explains: "It was Henry who knew Pat, because they'd both been actors and had worked together very happily. Henry had been written out of the series *Emergency Ward Ten* and so we got together with this Yeti idea and Henry suggested it to Pat, who loved it. After the usual discussions (with producer Innes Lloyd and script editor Peter Bryant) we went ahead and wrote the scripts."

Considerable work was undertaken to get the Buddhist element of the story as accurate as possible: "When we started we really knew very little about the subject, and there was an awful lot to say about it. We had to compromise for the sake of the script, although the Padmasambhava character came from our initial research. He was a very early Master of Buddhism in Tibet, known as the 'Precious Guru' – a believer in the right-to-die ethic. We felt strongly that we didn't want to have the usual good guys and bad guys, but rather a situation where the evil side – the Great Intelligence – was manipulating Padmasambhava, and making him do as he was commanded, in the same way that many people are forced to behave under strong influence in real life."

In a move unusual for the programme in the sixties, a major location shoot was sanctioned with the production team travelling to Snowdonia in North Wales to do the required filming. In spite of the week allowed for the necessary work, and in spite of the fact it was the mid–summer, rain nearly wrecked the entire project, with two days lost and mud causing the Yeti to slip about constantly. The other main drawback of the filming was the total lack of snow traditional in the Himalayas. Although this was seen on stock footage used for scanner shots at the beginning of episode one.

A small section of night filming was permitted for the scene beginning part one, where Travers' companion is killed by 'something'. The Yeti for the story, not seen fully until episode one's conclusion, were designed by costumes supervisor Martin Baugh. The creatures were made from a bamboo frame covered in a thick layer of backed fur, with a special hollow left for the control spheres, which were provided from visual effects. Visual effects also made the rubber claws and feet, while furnishing the production with other requirements such as the model of the monastery, fragile sets for the Yeti to smash up and the Yeti control spheres, which were basically vacuum formed globes, with one that could be radio controlled on cue.

No specially composed music was used in this serial, so stock recordings of monks chanting, and atmospheric sound effects (wind, etc) were used in its place. Make up supervisor Sylvia James made up actor Wolfe Morris, playing Padmasambhava, using latex cotton, old age stipple and long false fingernails. A latex model of his head and shoulders was built and filmed being dissolved under application of a chemical solvent. This would have been a highly horrific death scene, but was considered a bit exccessive, and so only brief shots of the dissolving face were utilised in the edited episode. The Intelligence's defeat called on the Yeti's chest cavities to burn up, so flash charges were fitted into the hollows for detonation when needed.

The BBC's foam producing machine was used to produce the large amounts of gunge supposedly erupting from the pyramid in the cave. To achieve this, a tube was run from the foam machine to the pyramid, with the foam erupting inside the vacuum formed pyramid, and splitting it open. This scene was shot at the Ealing film studios as was the trailer for the next serial, *The Ice Warriors*, broadcast after the end of episode six. Model shots were brought in to show the mass of the Intelligence spreading over the Himalayan peak, with the model specially treated to give it a glowing effect. This model was blown up for the shot of the mountain exploding in the last episode.

The cast included Jack Watling, Deborah Watling's father, as Professor Travers, who was to re-appear in the same role in *The Web of Fear*. Norman Jones took the part of Khrisong, returning to the series in 1970 for *The Silurians* and in 1976 for *The Masque of Mandragora*. The assistant floor manager, Roselyn Parker, went on to become production manager for *The Visitation*, as well as returning to her original position on the sequel story, *The Web of Fear*. Visual effects hailed from Ron Oates and Ulrich Grosser, while the then in-house director Gerald Blake came back to the programme to direct Tom Baker in 1978's *The Invasion of Time*.

Another unforseen problem that came with the weather was the case of the sliding Yetis, as the actors inside desperately tried to keep their balance on the slopes of the location: "I used to push these poor defenceless Yeti over, which meant they couldn't get up again", admits Jones. The Yeti became very popular with children watching the filming, but not because they were frightening. Rather the children thought they were 'cute', and clamoured to be able to stroke their fur.

A Yeti costume, one of the four made for the serial, was filmed for the final scene without much of its interior padding, to appear as the 'real' abominable snowman hotly pursued by Professor Travers. For the big confrontation scene between the Doctor and Padmasambhava, a gas jet was fitted to one of the incense burners to make it flare up when commanded. Another was raised by wires when supposedly being levitated by Padmasambhava. Pre-cut chain links allowed the secured Yeti to break free with a great deal of impact.

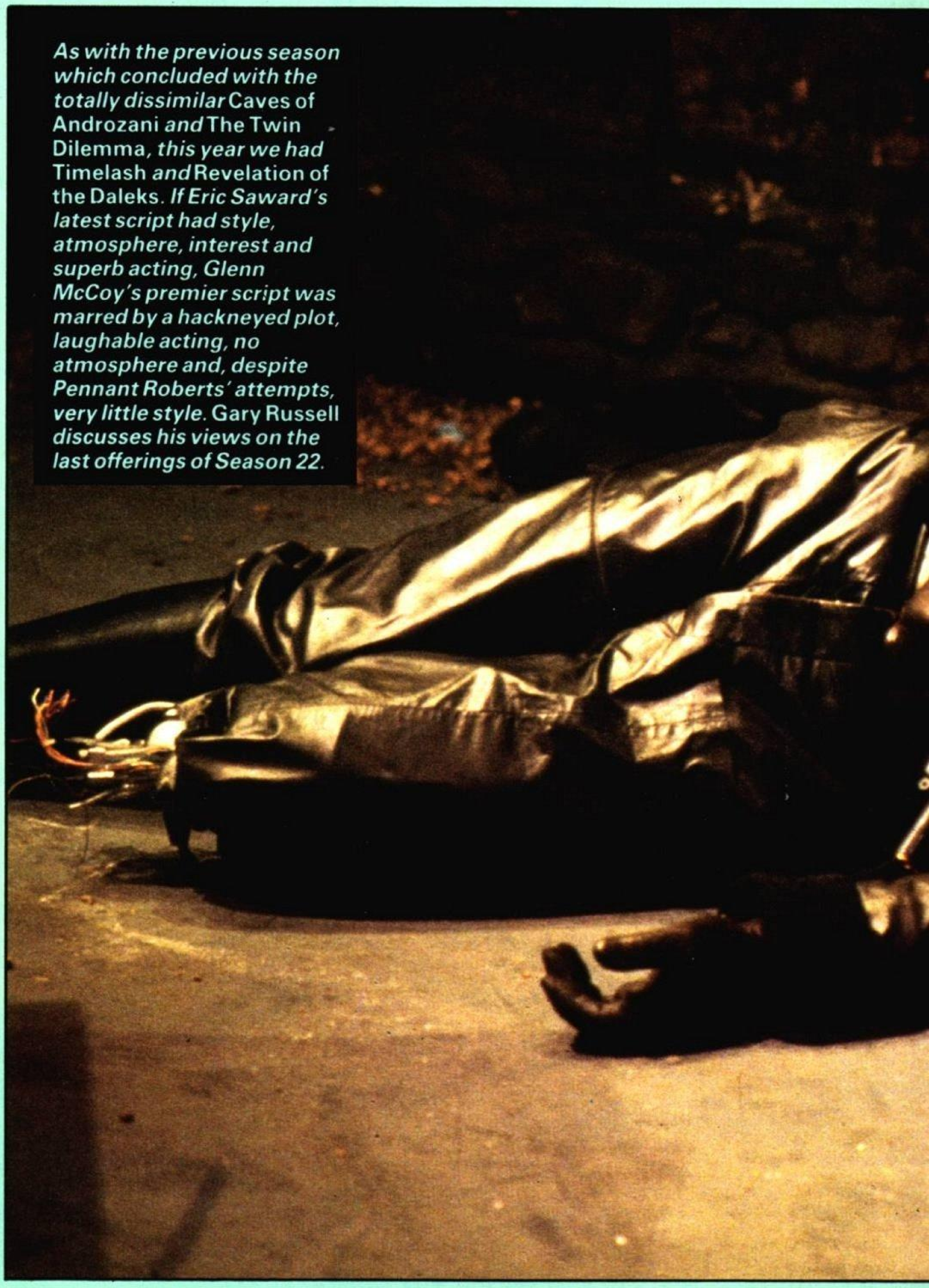
The decision to produce a sequel was taken relatively quickly, and although they have appeared in only two *Doctor Who* stories to date – not counting *The Five Doctors* the Yeti are still counted as one of the top five monsters ever seen in the show. The story is often named as one of the favourites of the regular cast at the time, Deborah Watling remembering the fun she had working with her father: "We had to do this scene where Jamie and I rush down a hill, and are stopped by Professor Travers who steps out from behind a rock. Well, when I saw Dad in this ridiculous costume and make up I just fell about. We had to do about five takes to get it 'in the can'."

The Abominable Snowmen remains an example of the potency of Doctor who in the sixties, and it is a tribute to everyone concerned with its production that it is still vividly remembered today.

Richard Marson

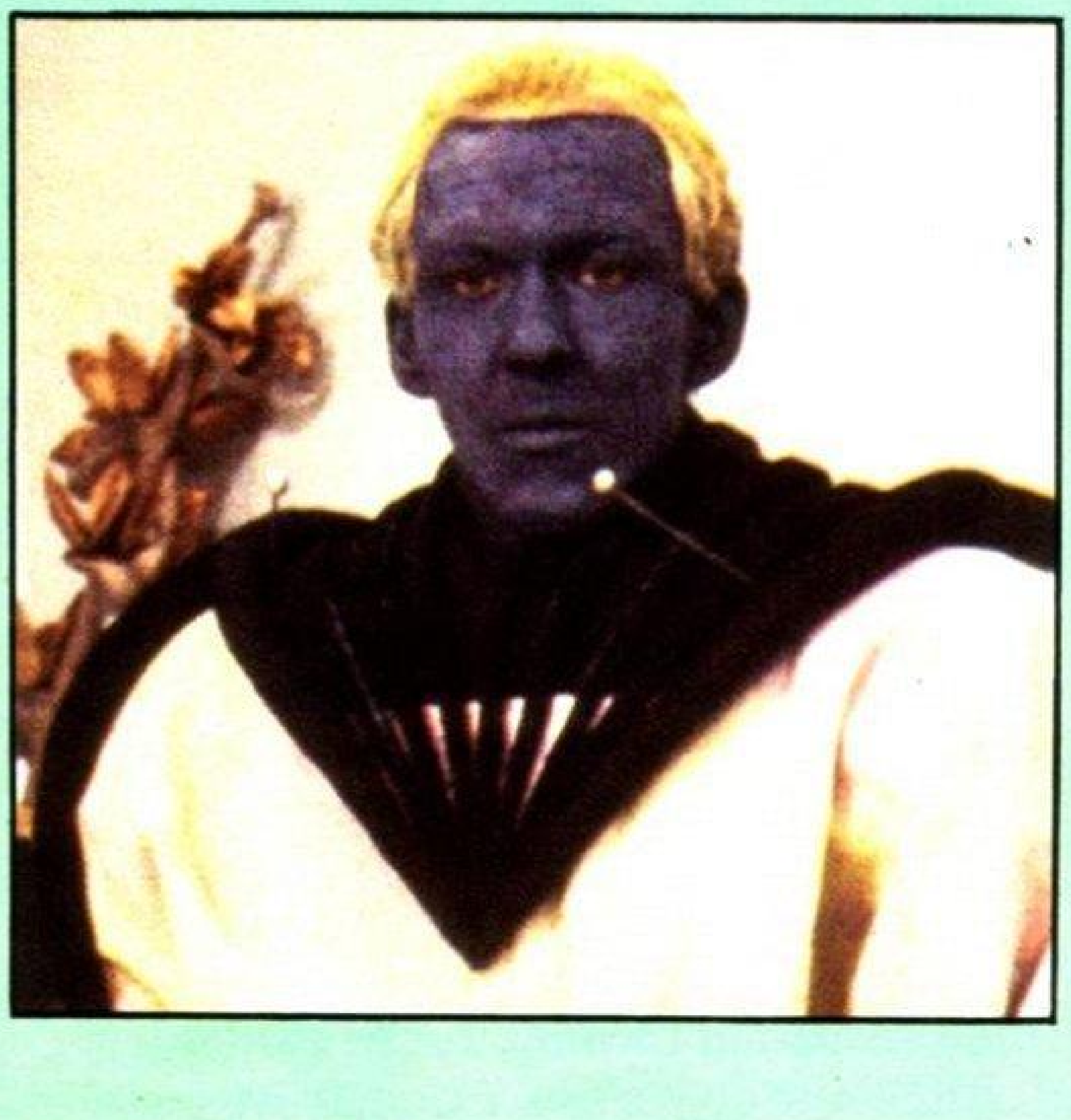
Retrospective

As with the previous season which concluded with the totally dissimilar Caves of Androzani *and* The Twin Dilemma, *this year we had* Timelash *and* Revelation of the Daleks. *If Eric Saward's latest script had style, atmosphere, interest and superb acting, Glenn McCoy's premier script was marred by a hackneyed plot, laughable acting, no atmosphere and, despite Pennant Roberts' attempts, very little style.* Gary Russell *discusses his views on the last offerings of Season 22.*



Above: William Gaunt hits the deck in* Revelation of the Daleks. *Right: Dean Hollingsworth as the Android with a complexion problem!

Timelash had, at the start of the story, quite a deal going for it – sparkling dialogue between the two regulars and some interesting ideas about things not being quite right on Karfel. Here we see the Borad as a benign, if determined, Old Man speaking to his people – shortly after we realise that the real Borad sounds quite different and has a green paw that shoots attractive young ladies. Everything seemed set for a good story. Then things seemed to get worse and worse. Enter 'guest star' Paul Darrow, who, with long flowing locks of hair, as opposed to his co-habitants' short greased back look, proceeded to ham it up for the next ninety minutes. Why is



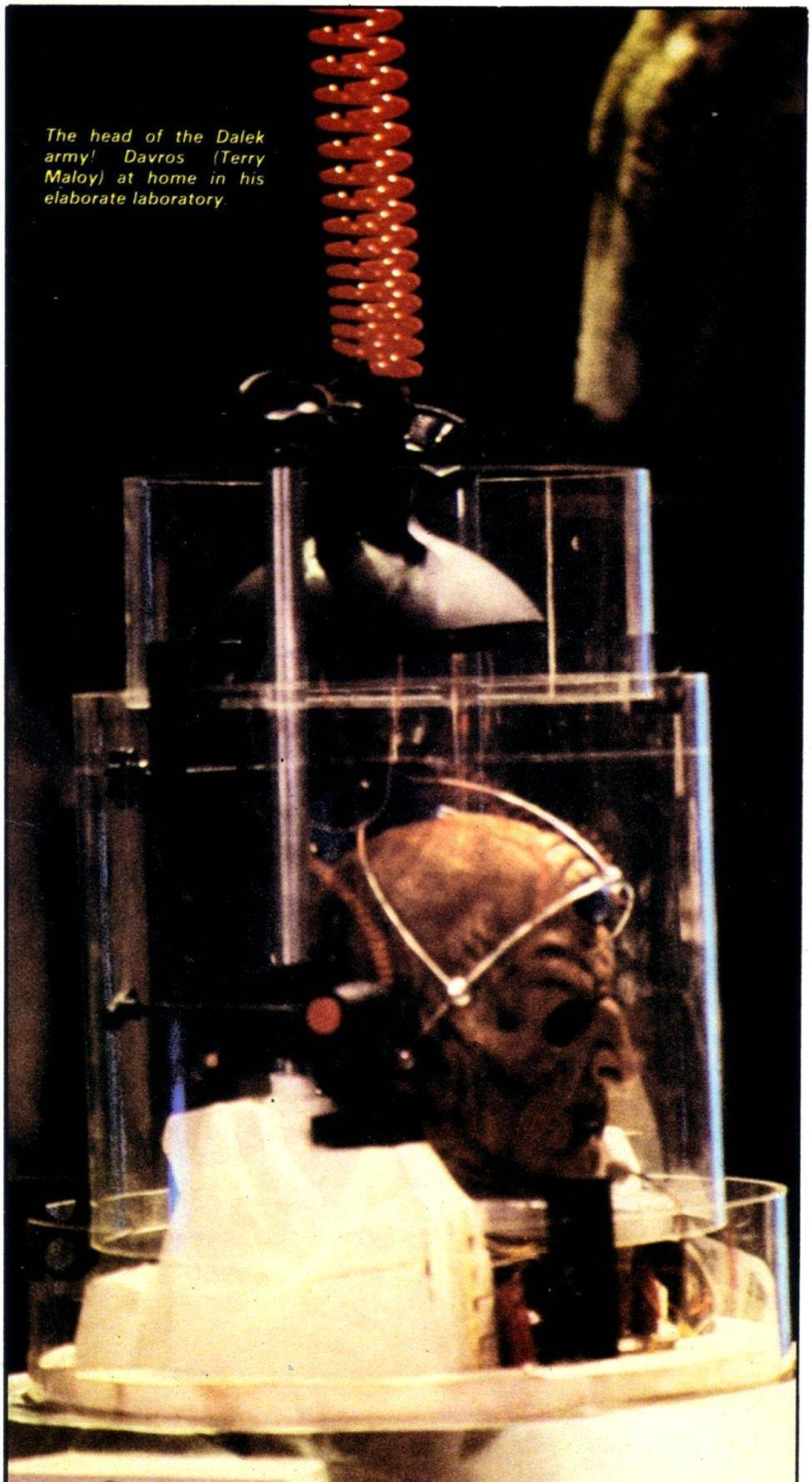
it that the normally capable Mr Darrow cannot handle acting in a fantasy element? Put him in something like *Dombey and Son* and he's superb. Put him in *Doctor Who* (and some would add *Blake's 7*) and he goes way over the top and loses all credibility. The inclusion by producer John Nathan-Turner of a 'big name' in each story tends to work nine times out of ten, probably because the stars in question are doing something with which they are not usually associated (*viz a viz* Nerys Hughes in *Kinda*, Beryl Reid in *Earthshock* or Polly James in *The Awakening*), but with Paul Darrow as Tekker, the whole idea suddenly seemed a bad one as you find yourself laughing at Tekker and not with him. Above all, the character, like quite a lot in the story, seemed distinctly unreal.

Maybe it didn't help that McCoy's own script differed somewhat from the changes that were made by the time it was recorded presumably by Eric Saward and Pennant Roberts. For instance, the rebels that Peri met at Falchon Rocks: in McCoy's script the lady Katz is killed when they are captured by the guardoliers and Sezon is killed at the start of the second episode during the fight at the Timelash itself. This possibly. explains Sezon's strange wounding in the battle that resulted in his disappearance from the rest of the story, referred to briefly by the reanimated Katz as sitting in a corner nursing a sore head. Also in the original, the Bandrils actually arrive on Karfel at the story's end (although this was a definite change for the better in the final version – the sight of the rubber muppet asking plaintively for some grain was one of the programme's highlights because of its sheer idiocy). One thing that was ruined in the version we saw was that awful cliché of Tekker's death, when he suddenly decided, after all that had been done, that the Borad wasn't such a nice guy after all and was killed for turning a gun on the villain. Originally, the Borad just killed Tekker when his snivelling obedience became too boring and the Borad wanted him shut up. Although that is equally a cliché, it is slightly preferable to the sudden pang of conscience that villains get that even the thirties audiences groaned at in *Flash Gordon* epics.

Then there was this business about the third Doctor and Jo Grant having visited Karfel before. Perfectly alright, one supposes, but what a good memory the Doctor has for knowing that behind that painting of himself there was a mirror. And why was the painting covered up in the first place?

BORAD THE MERCILESS?

Whilst the make-up that produced Robert Ashby's Borad was some of the best ever seen on the show, why didn't he act? Probably because he wasn't given any decent lines to say, you cry. In that case, why build up, over sixty odd minutes, this concept of him as an evil meglomaniac who, once you've met him, turns out to look like your worst nightmare, and whose dialogue even Emperor Ming would have shuddered at in those *Flash Gordon* flicks. The Borad must go down as one of the most unbelievable villains/monsters ever to have arrived on the programme after twenty-two years. And as for that awful cop out of killing him and then have him reappearing saying "Oh I just ➤



The head of the Dalek army! Davros (Terry Maloy) at home in his elaborate laboratory.

happened to have made a clone of myself, and that has been sitting there masquerading as me, controlling the Old Man who was also masquerading as me!"... Was this script pre-planned or just written as it went along? After killing the villain, perhaps the team realised that there was another fifteen minutes of story left. Personally I feel very sorry for a director like Pennant Roberts, who somehow always gets to make the cheap 'n' nasty stories of a season. He really ought to have learnt after *Warriors of the Deep* that no director can ever make a success of something which has a lousy story as a basis.

I would remind readers that all above criticism of *Timelash* is, as all these retrospectives have been, purely one fan's reaction to a story – and in this case I think *Timelash* is the *Doctor Who* story I have liked *least* in a great many years. However, I have found it interesting that many other fans I have spoken to, or heard from, absolutely loved *Timelash*, some for the very reasons that I criticised it. So far indications are that *Timelash* could do very well in this year's season survey, which just goes to show the immense and diverse appeal of *Doctor Who* as a television series – a fact which the ratings show; whilst the first programme was just over 6.7 million, episode two got 7.4 million viewers, making it one of the highest rated episodes of the season after the first part of *Attack of the Cybermen*.

SAWARD'S REVELATION

Now the one story that one hears most universal acclaim for was Eric Saward's latest, and easily best, script – the rather blackly comical tale of *Revelation of the Daleks*. As with the previous two Dalek stories, the title had nothing to do with the story, but under the guiding hand of the *Caves of Androzani* maestro, the very talented Graeme Harper, the story was a true gem.

Firstly, there was Davros, known ironically to the inhabitants of Tranquil Repose as The Great Healer. On the planet Necros lived Kara who ran the food manufacturing plant that was feeding the starving millions on the outer planets. Her money was being used by The Great Healer to further his research into food resources to help the planets. Then there was Jobel and his funeral service where rich and influential people with incurable diseases were lying in a state of suspended animation, waiting for a cure to be found. In most cases the cures had been long discovered, but the bodies were still there because their political opponents didn't want them returned, and anyway the universe was fairly over populated already, so they were best left in deep freeze. However, The Great Healer was spending a majority of Madame Kara's money on his own projects, such as furthering the Dalek race and building himself an army of Daleks to equal and better those of his enemy on Skaro, the Dalek Supreme. And for his experiments he was using Jobel's now useless 'stiffs'. Both Jobel's staff and Madame Kara however, knew exactly what he was up to, and were plotting to overthrow him, with Kara even going as far as to employ one of the legendary Knights of the Order of Oberon, Grand Master Orcini and his Squire Bostock. And, as they say, it was thrills and spills all the way.

What was a very pleasant surprise was that since escaping from the Prison Ship last season, Davros has mellowed a bit and realised that neither he, nor his Daleks, are as infallible as he once thought. Consequently it was a delight to see him as a real character as opposed to a ranting madman yelling his superiority over all things. In that time he has also built a few advancements into his wheelchair and, like the Daleks of the sixties comic books, he can fly about and shoot static electricity from his finger and redesigned eye piece.

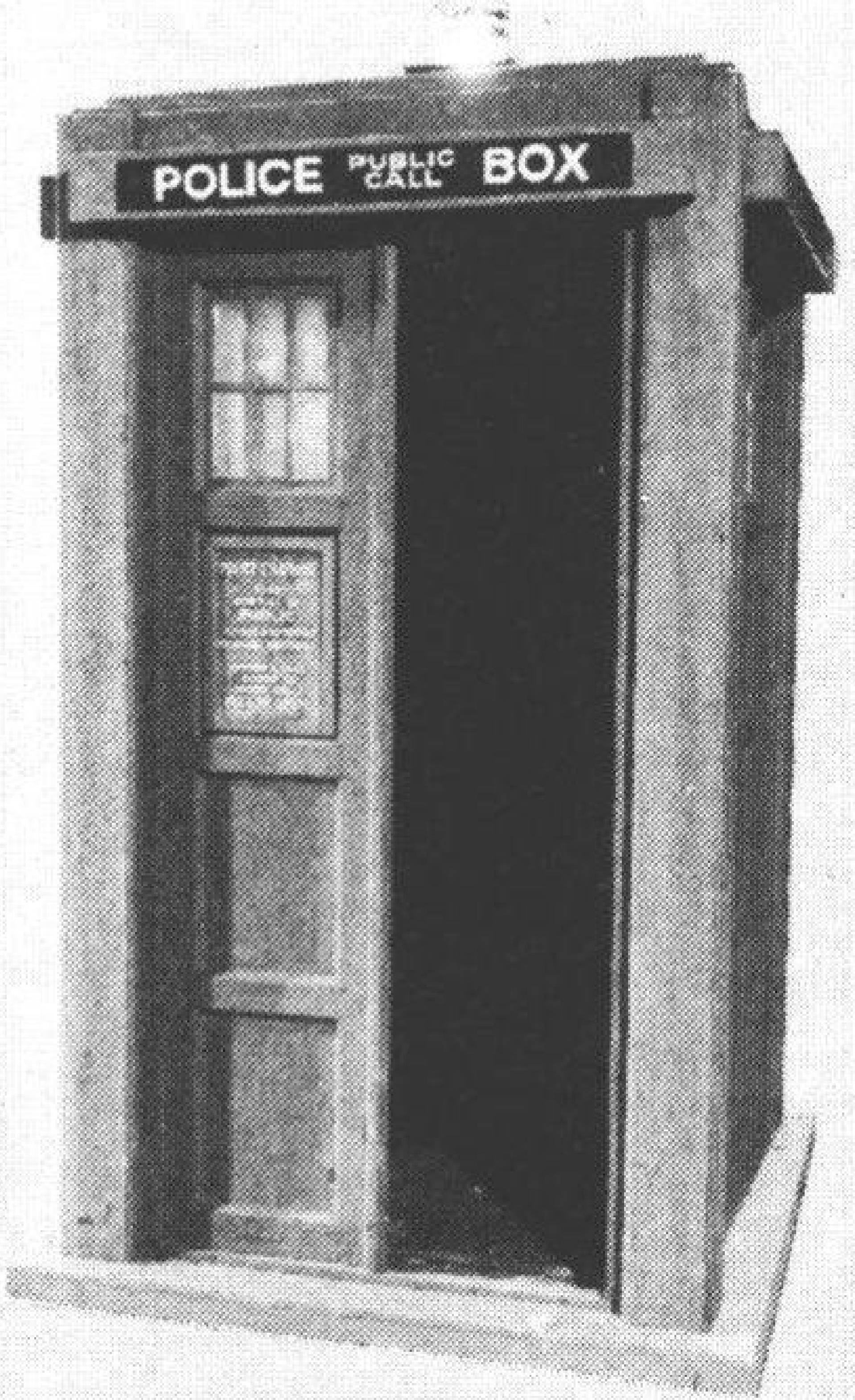
Revelation's biggest asset, apart from having a genuinely solid plot, was the witty script. The irony that a script based around the concept of death, with a funeral parlour, starving millions and genetic engineering (the scene with Stengos inside the glass Dalek was magnificent, was also a send up of the programme itself, is the sort of self mockery once thought long gone since the early Tom Baker era, where everything Philip Hinchcliffe and Robert Holmes created was a pastiche of traditional drama. Maybe when the show returns in 1986 we will see more of this level of humour.

Characterisation was one of *Revelation*'s highspots. Apart from the 'new' Davros, and Madame Kara and her secretary, the ubiquitous Vogel (played by Eleanor Bron and Hugh Walters) were a joy to watch. Bostock and his powerful master, Orcini were splendid, as was William Gaunt whose final touching moments were, as Jobel might say, "lovely, lovely, lovely". Jobel and his people were superb, the boss's infatuation with his own ego, and Tasembeker's infatuation with him were interesting, although it was a little difficult at times to work out whether Jenny Thomasin was playing the part as an incompetent, or whether she just wasn't acting. Takis and Lilt, characters that Saward might almost have stolen from a Robert Holmes script, because like many of that writer's characters they were virtually used as narrators, were great, and it was a nice touch that they lived to keep Necros going. The only rather pointless characters in the whole thing were Natasha and Grigory who, having destroyed Stengos, should have either escaped or become an important part of the final attack. It just seemed a bit wasteful to have them destroy the genetic engineering room and then get casually killed. Another person that was killed unnecessarily was the DJ, magnificently portrayed by Alexei Sayle. His wonderful scenes with Peri where he was overawed by her genuine Stateside accent were inventive and hilarious, and it seemed a little pointless to kill him.

The idea of having, as in *Timelash*, a false Davros was too close to the previous story to be really acceptable, but at least this time there was a reason for the clone – Davros was expecting to be assassinated and had carefully laid a trap for Kara. Once again Terry Molloy played the evil genius to the fullest and, although one desperately wants to see a Dalek story without Davros before too long, I'd like to see him turn up in another tale, perhaps without Daleks, but with some other race. Now that the Cybermen seem to be having difficulty reproducing, why don't they employ him?

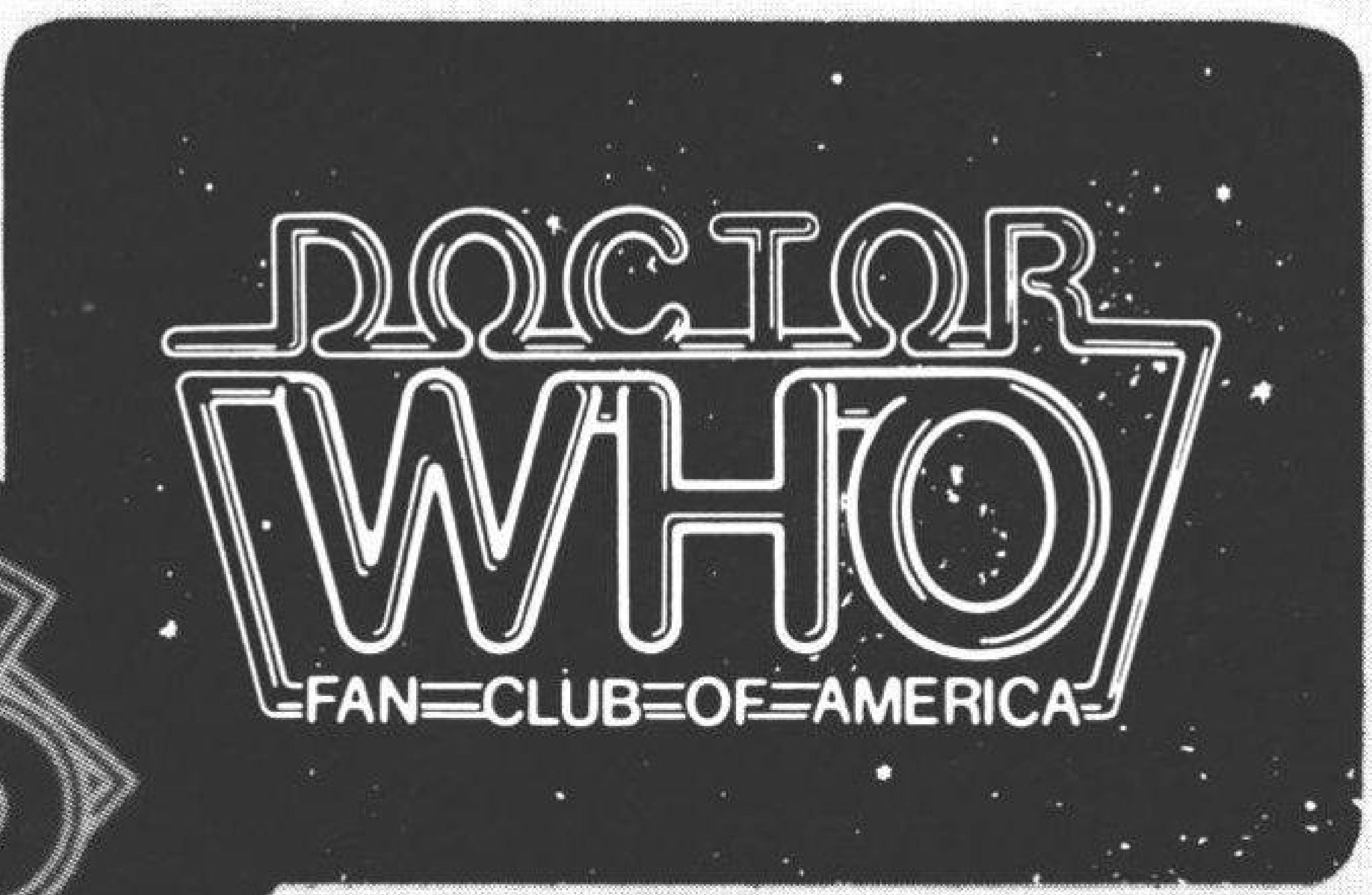
As an end to Colin Baker's first full season in *Doctor Who, Revelation of the Daleks* was excellent, as was a majority of the stories this season. And although season 23 is longer away than usual, if the scripts and standards are as high, or higher, then it is to be a season well worth waiting 18 months for. ■

STEP INTO OUR TARDIS....

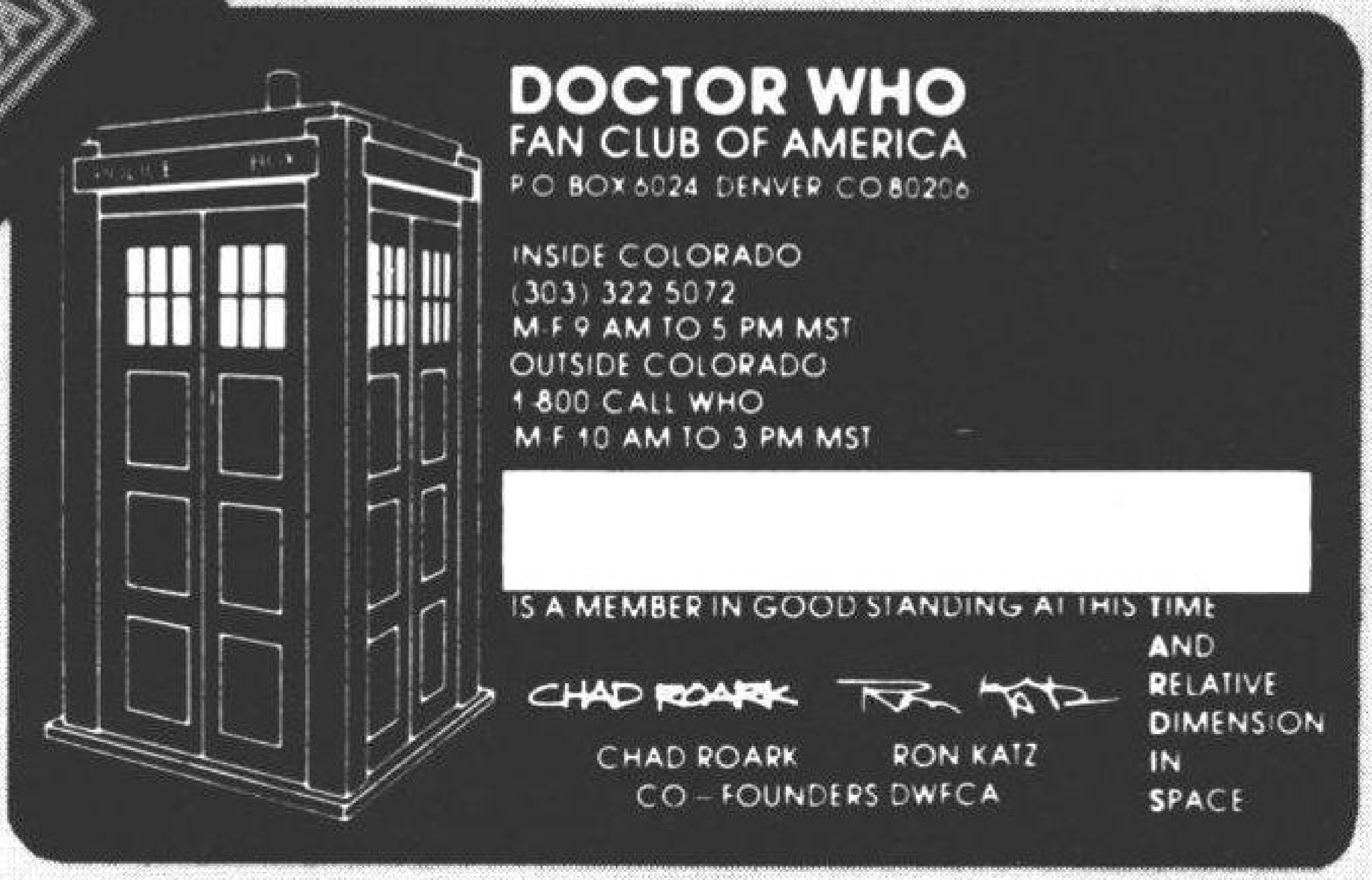

POLICE PUBLIC CALL BOX

DOCTOR WHO
FAN CLUB OF AMERICA

BADGE
(SHOWN ACTUAL SIZE)


DOCTOR WHO
FAN CLUB OF AMERICA

FRONT


DOCTOR WHO
FAN CLUB OF AMERICA
P.O. BOX 6024 DENVER CO 80206

INSIDE COLORADO
(303) 322 5072
M-F 9 AM TO 5 PM MST
OUTSIDE COLORADO
1-800 CALL WHO
M-F 10 AM TO 3 PM MST

IS A MEMBER IN GOOD STANDING AT THIS TIME AND RELATIVE DIMENSION IN SPACE

CHAD ROARK RON KATZ
CHAD ROARK RON KATZ
CO – FOUNDERS DWFCA

BACK
MEMBERSHIP CARD
(SHOWN ACTUAL SIZE)

MEMBERSHIP INCLUDES:

- MEMBERSHIP CARD
- THERMAL DYNAMIC BADGE (CHANGES COLORS WITH LIGHT AND HEAT!).
- SUBSCRIPTION TO THE WHOVIAN TIMES (QUARTERLY, PRINTED IN FULL COLOR!).

WHOVIAN TIMES
DOCTOR WHO
WHOVIAN TIMES
DOCTOR WHO FAN CLUB OF AMERICA
WHOVIAN TIMES
DOCTOR WHO FAN CLUB OF AMERICA
WHOVIAN TIMES
DOCTOR WHO FAN CLUB OF AMERICA

IT'S ABOUT **TIME** FOR ALL DOCTOR WHO FANS TO UNITE

JOIN NOW

TO JOIN SEND $5.00 TO:

DWFCA
P.O. BOX 6024
DENVER, CO 80206

(FROM OUTSIDE THE USA SEND EQUIVALENT OF $10.00 AMERICAN CURRENCY)

ORDER FORM

(PLEASE PRINT)

NAME______________________________

ADDRESS____________________________

CITY____________________ STATE________

PHONE___________________ ZIP________

(PLEASE ALLOW 2-4 WEEKS FOR DELIVERY)

MATRIX Dåta bånk

WHAT'S IN A NAME ◁ ◁ ◁

Hello now to Andrew Sharp of Kent whose Mum has written on his behalf to ask whether or not we know the Doctor's real name, or the Masters. Whilst we have no idea about the evil Time Lord, our hero seems to have a schoolistic nickname of Theta Sigma as we discovered in *The Armaggedon Factor* when the Doctor bumped into an old Academy-mate called Drax. As to a real name, it seems to be one of those things we are never meant to discover!■

◆ ◆ ◆

▶▶ FLASHBACK FACTS

Larry Dickerson from Milwaukee, over in America, says that as we've listed all the flashbacks and their origins to the Davison stories (see **Doctor Who Magazine 90**), could we list the flashbacks from the Tom Baker finale – *Logopolis*. Okay, here goes: The Master (*The Deadly Assassin*); A Dalek (*Destiny of the Daleks*); The Cyberleader (*Revenge of the Cybermen*); The Captain (*The Pirate Planet*); Davros (*Genesis of the Daleks*); A Sontaran (*Invasion of Time*); A Zygon (*Terror of the Zygons*); The Black Guardian (*The Armaggedon Factor*); Sarah-Jane Smith (*Terror of the Zygons*); Harry Sullivan (*The Sontaran Experiment*); The Brigadier (*Invasion of the Dinosaurs*); Leela (*Robots of Death*); K9 (*The Armaggedon Factor*); Romana (*The Stones of Blood*); Romana (*Full Circle*). Not a lot of people know that.☐

SONTARANS IN TIME ● ● ● ●

Paul Morris of Edinburgh wonders how the Sontarans managed to be in the middle ages for *The Time Warrior*, the distant future for *The Sontaran Experiment* and 1985 for *The Two Doctors*, as they haven't invented time travel. Two answers to that query, Paul. Firstly, we must assume that the Sontaran/Rutan war has been going on for eons (we met a Rutan once at the turn of the century in *Horror of Fang Rock*). Secondly, the Sontarans are advanced enough to have discovered a bit of time travel, remember Linx's osmic projector in *The Time Warrior* (hence the story's title) that enabled him to kidnap the humans from Earth's future. Although the Sontarans can travel through time apparently one at a time, the reason for their raid on Gallifrey in *Invasion of Time* was for actual mastery of time, where they would place Sontarans in the history and future of every planet in the universe, a feat even the Daleks haven't yet tried.■

● *AND THE ANSWER IS . . .*

My thanks to all of you who took the time to answer my little quiz in **Doctor Who Magazine 98** where, talking about alternative titles, I posed the question "What story was once known as *Dream Time*?" Quite honestly I was amazed at the response. Dozens of you wrote in proudly proclaiming that the answer was that *Dream Time* was the working title to the Peter Davison story, *Kinda*, penned by the elusive Chris Bailey. How sad then that you all got it wrong – all but our prizewinner Andrew Thompson of Derby who correctly identified *Dream Time* as being a Tom Baker story – from the eighteenth season in fact, written by that master of enigma (who is surely long overdue for a return to the show) Steve Gallagher. The final title of the show, as if you've not guessed by now, was of course *Warriors' Gate*. Exactly what the relevance to *Warriors' Gate* *Dream Time* had, I know not, but mistaking it for *Kinda* was an expected and forgivable mistake.

If we're in the mood for quizzes let's see how this grabs you. Which race of aliens that the Doctor met were, in the original scripts, called "The Beautiful People", and referred to as such in the press coverage that followed the announcement that a famous young actress would play one of their kind. What were they eventually called, and who was the actress who received all the press attention. To give you a little clue (though not much of one) I'll say that the story concerned was broadcasting during the seventies.☐

■ COMPUTER CODE

Enough of the competitions, now onto more prize giving. A prize is going off to Sue Cowley of Cambridge for, off her own back, sitting down and deciphering exactly what was written on the Camera Space Station computer read-out in episode two of *The Two Doctors*. This is the sort of trivia that makes this column such fun to write, so here goes:

. . . of specifications over a given time period. Thus, the incorporation of additional mission constraints maximises the probability of project success and minimises the cost and time required for the preliminary qualification unit.

In respect to specific goals the characterisation of specific criteria presents extremely interesting challenges to the greater fight-worthiness concept. In particular a primary inter-relationship between system and/or subsystem technologies must utilise and be functionally interwoven with preliminary qualification limit. For example, the independent functional principle maximises the probability of a reject success and minimises the cost and time required for the evolution of specifications over a given time period.

Thus any associated supporting element necessitates that urgent consideration be applied to the total system rationale. As a resultant implication a constant flow of effective information adds overriding.

String too long e 720.

Based on an integral subsystem considerations, the product configuration baseline must utilise and be functionally interwoven with the evolution of specifications over a given time period.

On the other hand the characterisation of specific criteria is further compounded when taking into account the evolution of specifications over a given time period. Similarly the product configuration baseline must utilise and be functionally interwoven with the structural design, based on system engineering concepts.

On the other hand a constant . . .

There, I bet you all wanted to know that. And Sue's final request is to see the picture of Fraser Hines next to this column. Here you are sue, and thanks . . .☐

◆ ◆ ◆

◆CLASSIFIED◆

MC50

◆SHOPS◆

COMIC SHOWCASE

17 Monmouth Street, London WC2
01-240 3664

Open six days a week 10am to 6pm. We are THE SPECIALISTS in old American comics and our vast stock ranges from Golden Age through to the '70s; including Marvels, D.C.s, E.C.s, Timelys and many more. Regular shipments from the USA enable us to offer a wide selection of the non-distributed Marvels. We now offer a full range of advance IMPORT comics from all the major companies. We are always interested in buying collections of old or rare comics in nice condition.

ODYSSEY 7

Manchester University Precinct
Oxford Road, Manchester

Open Mon – Sat 9.30 – 5.30. Tel 061 273 6666. The North's leading S.F., Comic, T.V., and Film Shop. Stocking Books, Comics, Magazines, Stills, Soundtracks, Posters, T-shirts and Games. Clean, modern premises, sales area over 1,000 sq. ft. Access to precinct via escalator under Phoenix at Booth St. traffic lights.

HULL SPECIAL FX

Science Fiction · Fantasy · Horror

Books, Magazines, Comics, Toys, Games, Dungeons and Dragons, Models, Masks plus many, many more items of memorabilia. SAE for complete lists and mail order info to:

Hull Special FX Ltd
188 Spring Bank, Hull HU3 1PG. (0482) 29261

OGRE BOOKS

120 Picton Road, Wavertree, Liverpool 15

Open Monday – Saturday 10-5.15
Specialists in American comics, SF books and fantasy film mags. Only 15 minutes from the city centre by buses 4, 60, 76, 78, 79, H6, H7, H9, H12, 13 and H20-24.
Sorry, no mail order.

HEROES
The Comic Shop

Britain's longest-established comic dealer still offers the widest selection of comics for collectors in the country. Good stocks of Marvel and DC are complemented by a wide range of American and British comics from the 1940s onwards: Eagle, TV21, 2000AD, Dandy, Beano, plus annuals, Golden Age, EC, fifties, horror, western and much more. Open 11-6 Mon-Sat. Three minutes from Highbury & Islington tube, off Upper Street.

HEROES, 21 Canonbury Lane,
Islington, London N1 2SP.

DOCTOR WHO SHOP

Licensed by BBC Enterprises Ltd

All items of new merchandise. Some collectors items and American Imports. Mail Order Service available, send 25p in stamps plus a large SAE for a price list or $1.00 or equivalent for overseas inquiries. WHO merchandise bought at competitive rates.

A3 METROPOLITAN WHARF
(ROADSIDE WAREHOUSE),
WAPPING WALL, WAPPING,
LONDON E1, 01-481 0826.

1 mile from Tower Bridge – 2 minutes walk Wapping Station. Turn right at tube, follow road by the riverside. Open 10am-5pm Mon-Sat, possible Sunday in Summer.

NOSTALGIA & COMICS

14-16 Smallbrook Queensway,
BIRMINGHAM B5 4EN.
Tel: (021) 643 0143.

American and British comics; Rock, SF, Horror and General Film magazines. Current and back issues. Comicstrip, SF, Horror and Television orientated toys, figures, kits, games, vehicles, masks etc. Mail order list is available for a s.a.e. Our large comic shop is open for you to call in. Mon-Fri 10.00-5.45. Saturday 9.30-6.00. We can accept your ACCESS whether you call, write or phone.

"a comic treasure trove" — *Birmingham Post*

WORLDS OF WONDER

12/13 Mini-Market,
Top of High Street
LINCOLN
Tel: Lincoln 37923

Large selection of Science-Fiction/Fantasy magazines – comics. Latest U.S. imports.

Closed Wednesdays.

Sheffield Space Centre

485 London Road, Heeley,
Sheffield S2 4HL
Telephone: Sheffield 581040

We stock a large selection of S/F, Fantasy paperbacks, American comics, Portfolios, Magazines etc.

Open – Monday, Tuesday, Thursday, Friday 10am - 5pm. Saturday - 9am. Closed Wednesday. SAE for list.

FORBIDDEN PLANET 1

Science Fiction and Comics.
23 Denmark St.
LONDON WC2H 8NN
01-836 4179

FORBIDDEN PLANET 2

Film and TV fantasy.
58, St. Giles High St.
LONDON WC2H 8LH
01-379 6042

Shops: Mon-Sat: 10-6; Thurs: 10-7

COMIC MART

Largest regular marketplace in Europe for Comics and Film Material
at: Central Hall, Westminster,
LONDON

Starts: 12-00. Admission free.
Dates: Aug 3, Oct 12

◆MAIL ORDER◆

Dr Who Fans

Send a First Class Stamp for my latest list of Dr Who: Books, Annuals, Comics, and Merchandise. Also subscription available for latest Paperbacks and Hardbacks. (I will buy Dr Who items as well) Blakes 7 and 2000AD list also available.

JOHN FITTON, 1, Orchard Way,
Hensall, Nr. Goole,
North Humberside

"HARLEQUIN"

1st for Books!

68 St Petersgate, Stockport, Cheshire
(Dept M.C.)

Giant 30 plus page illustrations. Catalogue of Movie, TV, Rock-Books, Posters, Photos, T-shirts, Badges, Calendars, Games. 1000's of items on Doctor Who, Star Trek, Star Wars

Free – plus large SAE Overseas £1

WONDERWORLD

26 Ashley Road, Boscombe,
Bournemouth, Dorset BH1 4LH
Phone: 0202 0202 37733

THIS SHOP IS A COMPLETE FANTASY! Not only do we stock the entire range of Marvel, DC, Epic, First, Eclipse and so on . . . but we have THOUSANDS of back-issues plus Portfolios, Artwork, T-shirts, badges, Doctor Who gear, Dungeons and Dragons, Videos, Books, accessories. So why not visit us or send us your SAE? What's to lose?

FUTURESHOCK IN SCOTLAND

200 Woodlands Rd, Glasgow,
G3 6LN. Tel: 041 333 0784

Gets the *full* range of new US and British SF paperbacks, comics and media mags. Together with thousands of back issues and second-hand titles & board games, standing orders, portfolios, hardbacks, T-shirts etc. Send a second class stamp for catalogue.

POSTERS & PRINTS

Sci-fi rock pop humorous pin-ups scenics etc. Choose from our vast range available by mail order. Send just 60p for our full catalogue listing HUNDREDS of posters and prints (many illustrated in full colour)

Cauldron Promotions (Dept MV)
47 Landseer Rd London N19 4JG

FILM MAGIC

offers you Fabulous Black & White and Colour photographs of your favourite film and TV stars. Thousands to choose from. PLUS Sci-Fi, Horror, TV Fantasy stills, Posters & Books.

Just send 50p for lists. **FILM MAGIC (s)**
REMBRANDT HOUSE, WHIPPENDELL
ROAD WATFORD HERTS

POSITION

ILLUSTRATOR REQUIRED

We are a Computer Games Company requiring an extra full-time artist to help us with design work. Must be a talented illustrator, aged 18-30, living in the London area, preferably with interest in animation.

Phone Pete Stone 01-278 0751
Palace Software, 275 Pentonville Road
London N1

JOKES

FREE

Britain's No. 1 Joke Catalogue, packed with over 500 practical jokes from 5p

Stink bombs, Whoopee cushion, wobbly lager glass, laxative tea bags, smoke bombs, willie sugar, cigarette bangers, joke blood, sick, mess, soap sweets, wet jokes, exploding jokes, magic tricks, party fun kits, masks, make-up, sea monkeys, girl strip pens, adult party packs, saucy novelties, naughty presents, posters, badges, the complete Joke Shop by Post.

Send 13 p stamp with your name and address for bumper colour catalogue and Free Gift to:

MATCHRITE, THE FUNNY BUSINESS
(DEPT. Y) 167 WINCHESTER ROAD,
BRISTOL BS4 3NJ

◆EVENTS◆

LEEDS COMIC MART

Saturday, June 29th, Midday,
Griffin Hotel, Boar Lane, Leeds.

Top dealers selling thousands of comics – Marvel, DC etc – film magazines, posters, books, games and all kinds of sf/fantasy material. Full details (sae): **Golden Orbit,** 34 Heworth Hall Drive, York YO3 0AQ.

Future dates: July 27 and Sept 21.

July 19th - 22nd 1986

Albacon 85

Glasgow's 10th Science Fiction Convention
Central Hotel Glasgow

GUESTS OF HONOUR

HARLAN ELLISON
ANNE McCAFFREY

For details contact: **V. I. Docherty**
20 Hillington Gdns, Glasgow G52 2TP
041 333 0784 (day), 041 882 3006 (evening)

LIVERPOOL COMIC FILM & FANTASY MART

Top Dealers selling American and British Comic Books. 2000 AD, Film and TV, Doctor Who, Prisoner, Anderson, 007, Uncle, Comic Strips, Toys and memorabilia.

Saturday June 22. Opens 11am-3.30pm.
Admission 30p

BLUECOAT CONCERT HALL
SCHOOL LANE, LIVERPOOL

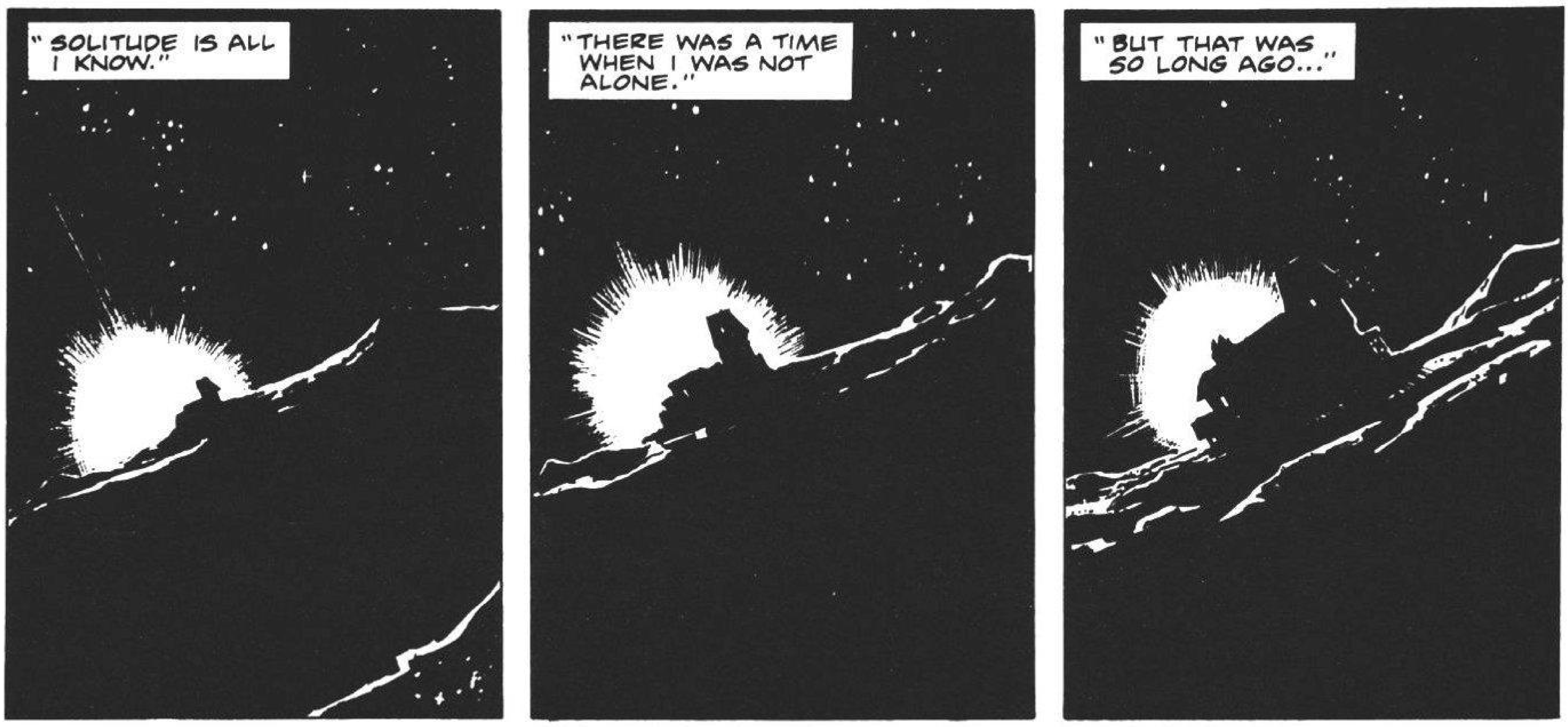
BIRMINGHAM COMIC FILM & FANTASY MART

Saturday June 15, opens noon. Central Methodist Hall, Corporation St, Birmingham 2.

Rooms with 1000's of comics, Film and TV merchandise, Doctor Who, etc. Special Appearances by Harrier Comics and Fast Fiction . . . **Promoted by**

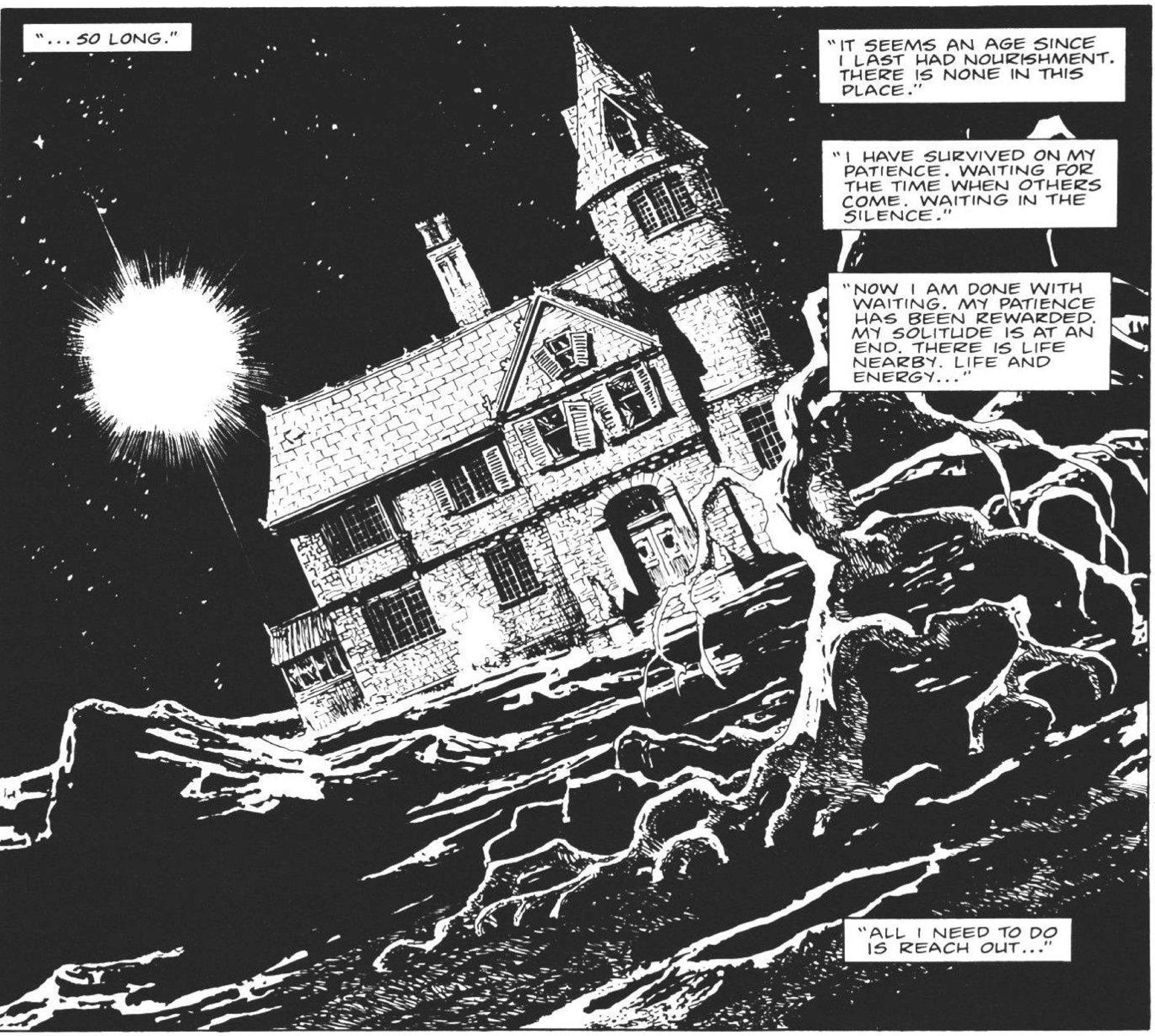
THE PLACE

68 Worcester St, Wolverhampton. 0902 27627.
Wolverhampton's biggest Comics and Fantasy store. We stock imports, Dungeons and Dragons, Doctor Who, Sf. Books and Specialist martial arts, bodybuilding and Computer magazines.

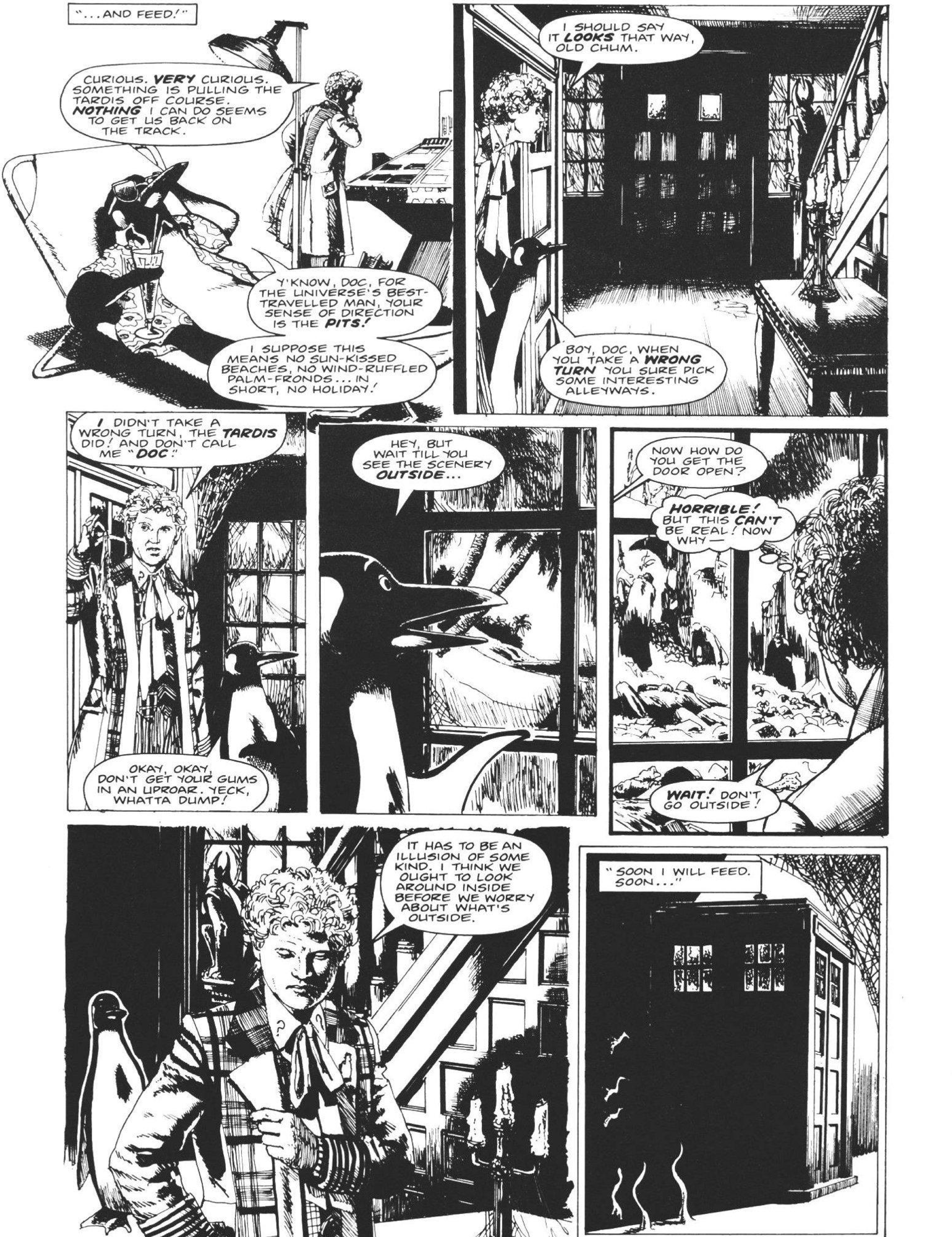

"SOLITUDE IS ALL I KNOW."
"THERE WAS A TIME WHEN I WAS NOT ALONE."
"BUT THAT WAS SO LONG AGO..."

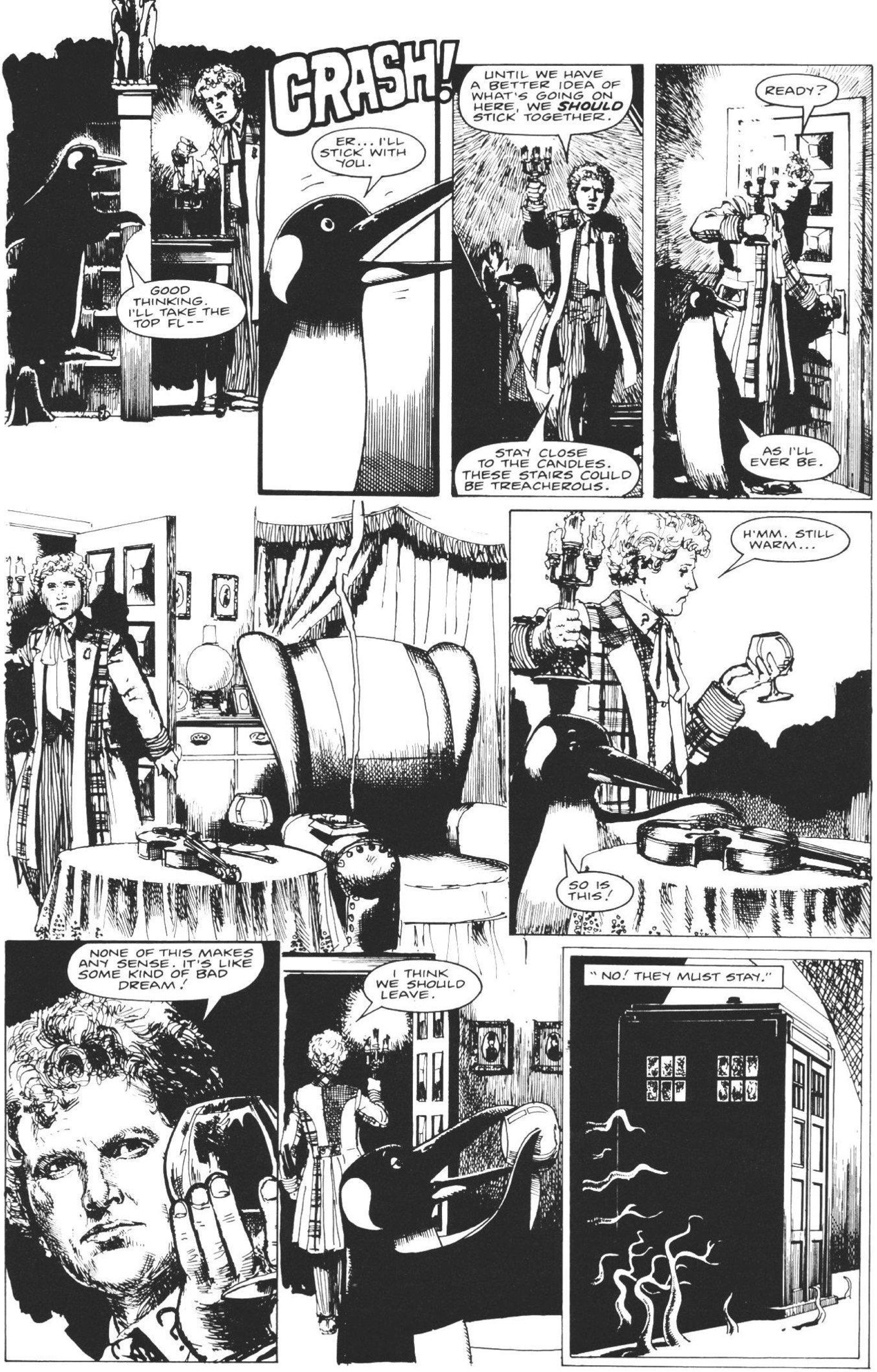
FUNHOUSE

PART 1

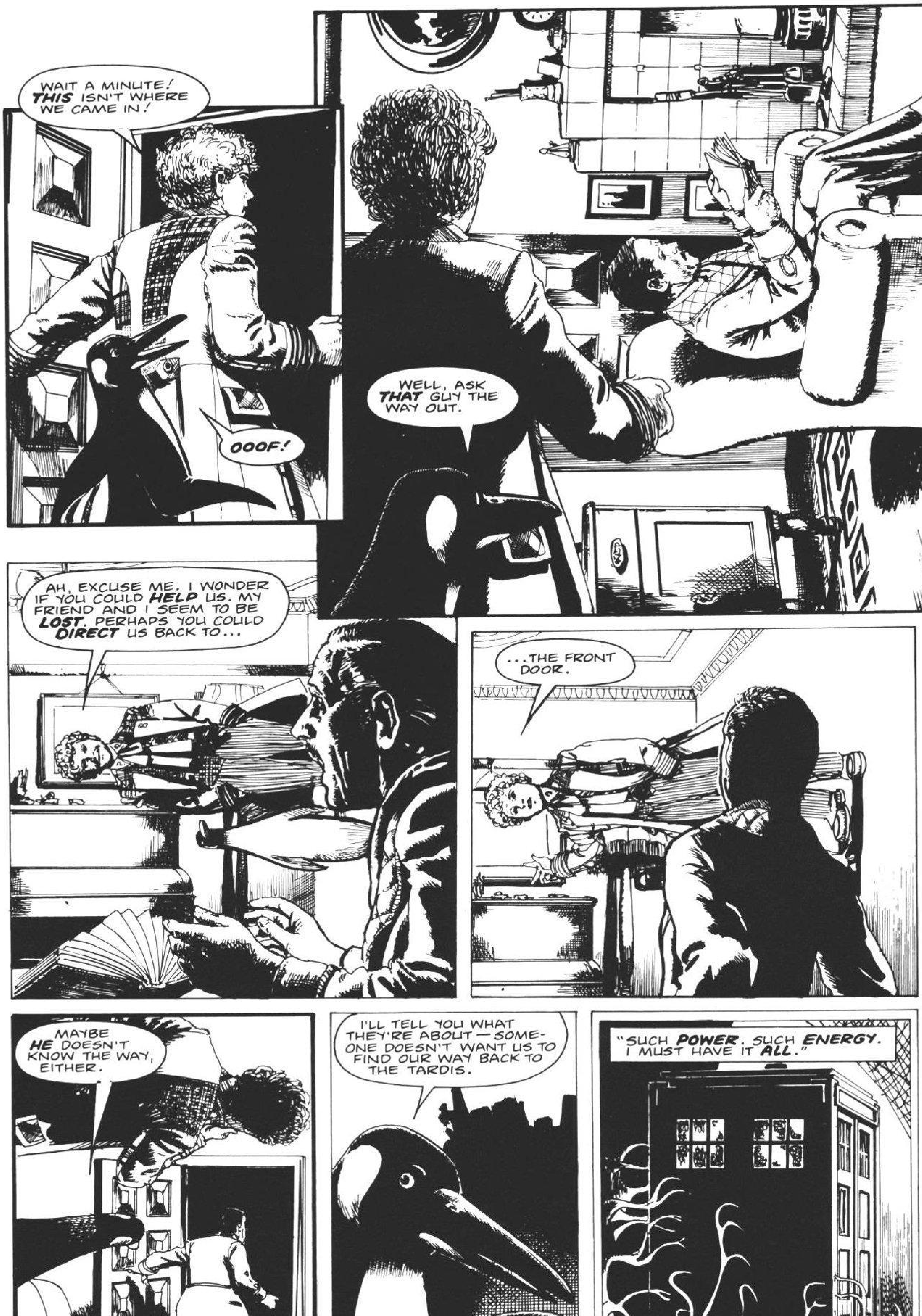

"...SO LONG."
"IT SEEMS AN AGE SINCE I LAST HAD NOURISHMENT. THERE IS NONE IN THIS PLACE."
"I HAVE SURVIVED ON MY PATIENCE. WAITING FOR THE TIME WHEN OTHERS COME. WAITING IN THE SILENCE."
"NOW I AM DONE WITH WAITING. MY PATIENCE HAS BEEN REWARDED. MY SOLITUDE IS AT AN END. THERE IS LIFE NEARBY. LIFE AND ENERGY..."
"ALL I NEED TO DO IS REACH OUT..."

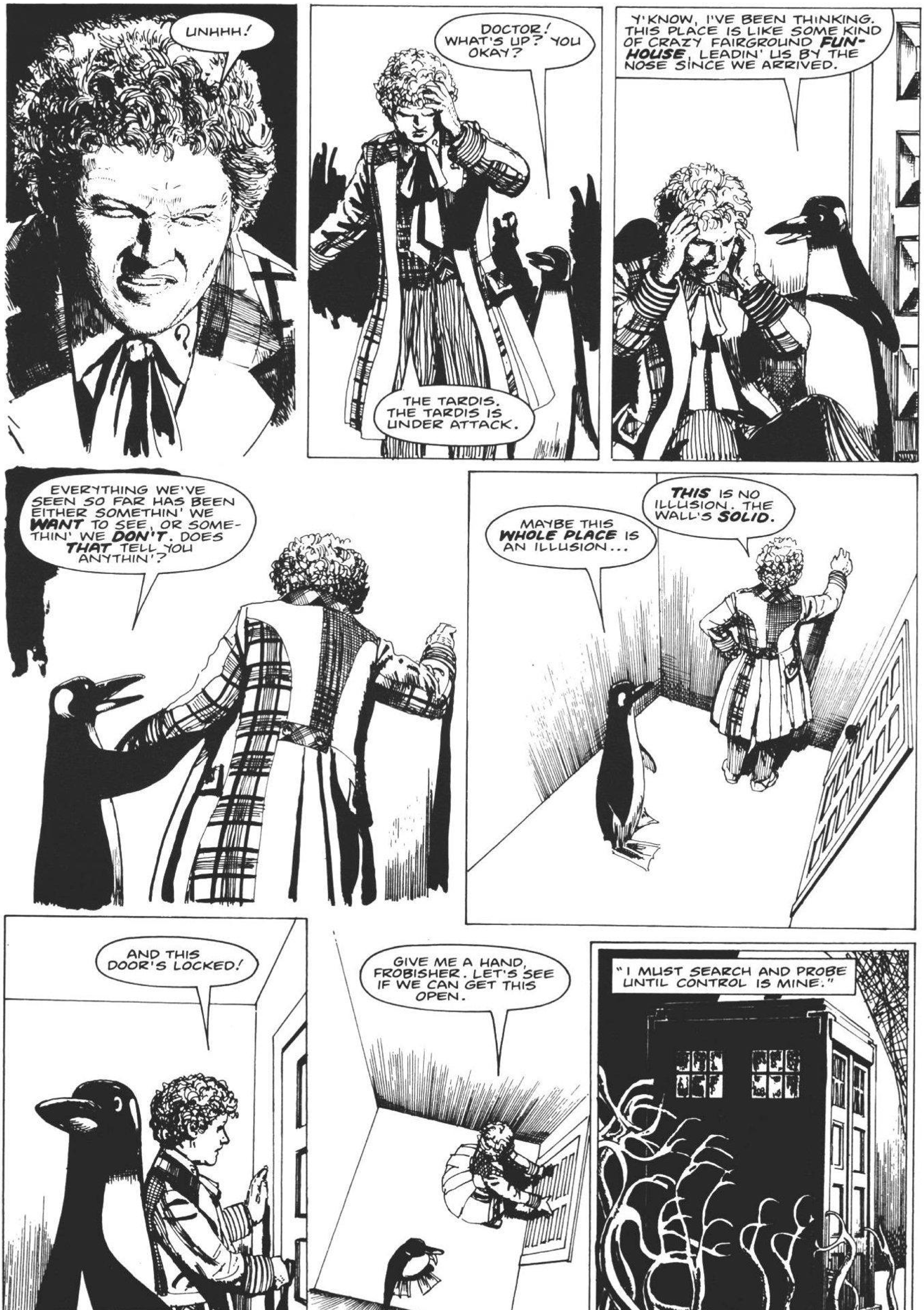
Script: Max Stockbridge Art: John Ridgway Lettering: Annie Halfacree Editor: Cefn Ridout

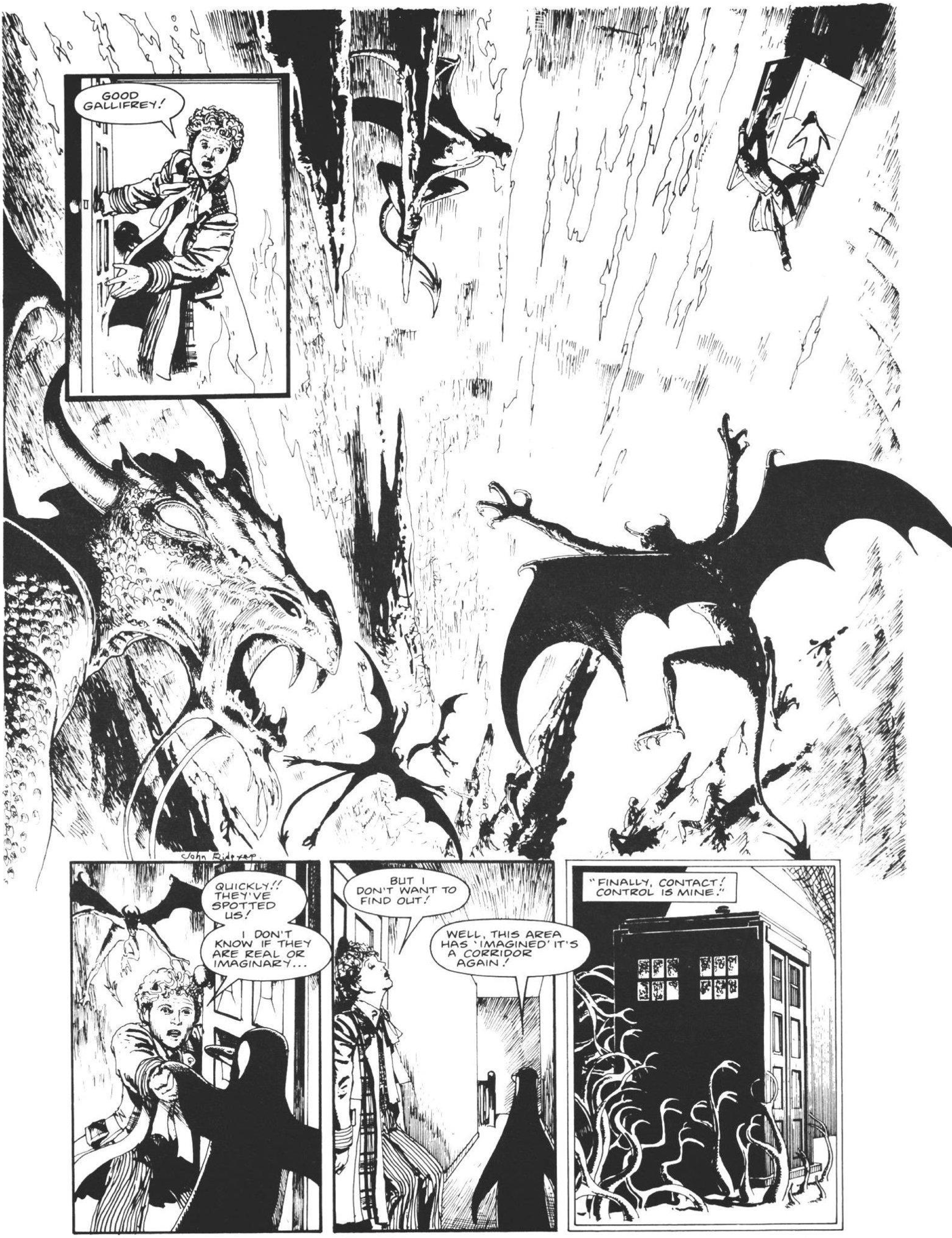

"...AND FEED!"
CURIOUS. VERY CURIOUS. SOMETHING IS PULLING THE TARDIS OFF COURSE. NOTHING I CAN DO SEEMS TO GET US BACK ON THE TRACK.
Y'KNOW, DOC, FOR THE UNIVERSE'S BEST-TRAVELLED MAN, YOUR SENSE OF DIRECTION IS THE PITS!
I SUPPOSE THIS MEANS NO SUN-KISSED BEACHES, NO WIND-RUFFLED PALM-FRONDS... IN SHORT, NO HOLIDAY!
I SHOULD SAY IT LOOKS THAT WAY, OLD CHUM.
BOY, DOC, WHEN YOU TAKE A WRONG TURN YOU SURE PICK SOME INTERESTING ALLEYWAYS.
I DIDN'T TAKE A WRONG TURN, THE TARDIS DID! AND DON'T CALL ME "DOC"!
OKAY, OKAY, DON'T GET YOUR GUMS IN AN UPROAR. YECK, WHATTA DUMP!
HEY, BUT WAIT TILL YOU SEE THE SCENERY OUTSIDE...
NOW HOW DO YOU GET THE DOOR OPEN?
HORRIBLE! BUT THIS CAN'T BE REAL! NOW WHY—
WAIT! DON'T GO OUTSIDE!
IT HAS TO BE AN ILLUSION OF SOME KIND. I THINK WE OUGHT TO LOOK AROUND INSIDE BEFORE WE WORRY ABOUT WHAT'S OUTSIDE.
"SOON I WILL FEED. SOON..."

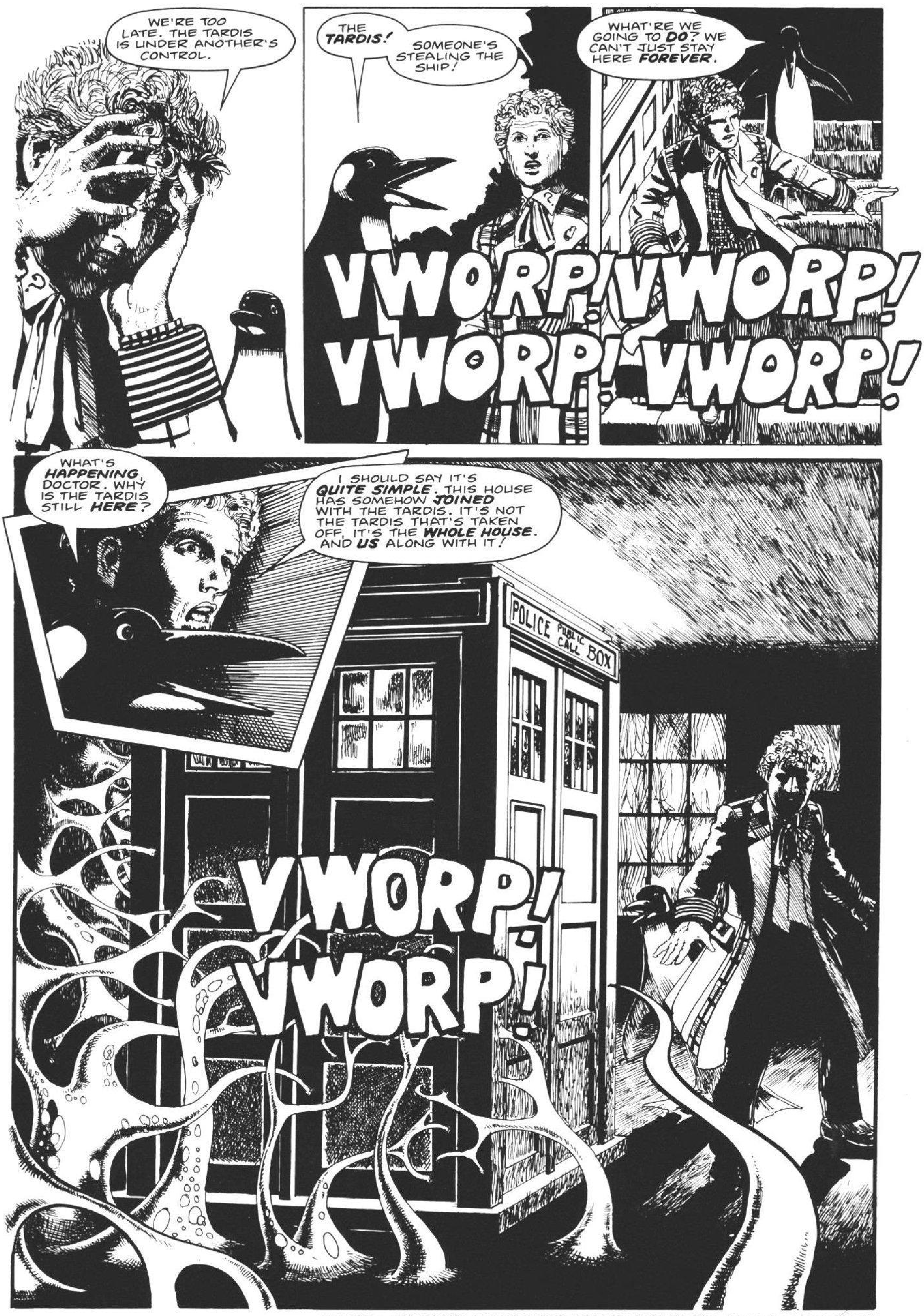

GOOD THINKING. I'LL TAKE THE TOP FL--
CRASH!
ER... I'LL STICK WITH YOU.
UNTIL WE HAVE A BETTER IDEA OF WHAT'S GOING ON HERE, WE SHOULD STICK TOGETHER.
STAY CLOSE TO THE CANDLES. THESE STAIRS COULD BE TREACHEROUS.
READY?
AS I'LL EVER BE.
H'MM. STILL WARM...
SO IS THIS!
NONE OF THIS MAKES ANY SENSE. IT'S LIKE SOME KIND OF BAD DREAM!
I THINK WE SHOULD LEAVE.
"NO! THEY MUST STAY."

AAAIIIEEEE!
WADDLE YOUR FLIPPERS, FROBISHER— IT CAME FROM UP HERE.
HELP ME, DOCTOR!
PERI!
THE KEYS... THE KEYS... ON THE TABLE.
PERI, WHAT HAPPENED? HOW BADLY ARE YOU HURT?
NOW!
I'M NOT HURT... I'M FINE...
WHA..?
YIKES!
BOOMPH!
I LIKED YOUR **FIRST** IDEA BEST. LET'S LEAVE!
"NONE MAY GO BEFORE I HAVE HAD MY NOURISHMENT..."


WAIT A MINUTE! **THIS** ISN'T WHERE WE CAME IN!
OOOF!
WELL, ASK **THAT** GUY THE WAY OUT.
AH, EXCUSE ME. I WONDER IF YOU COULD **HELP** US. MY FRIEND AND I SEEM TO BE **LOST**. PERHAPS YOU COULD **DIRECT** US BACK TO...
...THE FRONT DOOR.
MAYBE **HE** DOESN'T KNOW THE WAY, EITHER.
I DON'T THINK HE EVEN **EXISTS**, FROBISHER. I JUST WISH I KNEW WHAT THESE **ILLUSIONS** ARE ALL ABOUT.
I'LL TELL YOU WHAT THEY'RE ABOUT — SOMEONE DOESN'T WANT US TO FIND OUR WAY BACK TO THE TARDIS.
AGREED. BUT WHY?
"SUCH **POWER**. SUCH **ENERGY**. I MUST HAVE IT **ALL**."


UNHHH!
DOCTOR! WHAT'S UP? YOU OKAY?
THE TARDIS. THE TARDIS IS UNDER ATTACK.
Y'KNOW, I'VE BEEN THINKING. THIS PLACE IS LIKE SOME KIND OF CRAZY FAIRGROUND **FUN-HOUSE**, LEADIN' US BY THE NOSE SINCE WE ARRIVED.
EVERYTHING WE'VE SEEN SO FAR HAS BEEN EITHER SOMETHIN' WE **WANT** TO SEE, OR SOMETHIN' WE **DON'T**. DOES **THAT** TELL YOU ANYTHIN'?
MAYBE THIS **WHOLE PLACE** IS AN ILLUSION...
THIS IS NO ILLUSION. THE WALL'S **SOLID**.
AND THIS DOOR'S LOCKED!
AH, DOCTOR... THE REST OF THE CORRIDOR SEEMS TO HAVE **DISAPPEARED**. THIS PLACE HAS MORE SHAPES THAN A **WHIFFERDILL**.
GIVE ME A HAND, FROBISHER. LET'S SEE IF WE CAN GET THIS OPEN.
"I MUST SEARCH AND PROBE UNTIL CONTROL IS MINE."


GOOD GALLIFREY!
John Ridgway
QUICKLY!! THEY'VE SPOTTED US!
I DON'T KNOW IF THEY ARE REAL OR IMAGINARY...
BUT I DON'T WANT TO FIND OUT!
WELL, THIS AREA HAS 'IMAGINED' IT'S A CORRIDOR AGAIN!
"FINALLY, CONTACT! CONTROL IS MINE."


WE'RE TOO LATE. THE TARDIS IS UNDER ANOTHER'S CONTROL.
THE TARDIS!
SOMEONE'S STEALING THE SHIP!
WHAT'RE WE GOING TO DO? WE CAN'T JUST STAY HERE FOREVER.
VWORP! VWORP! VWORP! VWORP!
WHAT'S HAPPENING, DOCTOR. WHY IS THE TARDIS STILL HERE?
I SHOULD SAY IT'S QUITE SIMPLE. THIS HOUSE HAS SOMEHOW JOINED WITH THE TARDIS. IT'S NOT THE TARDIS THAT'S TAKEN OFF, IT'S THE WHOLE HOUSE. AND US ALONG WITH IT!
POLICE PUBLIC CALL BOX
VWORP! VWORP!

NEXT : HOUSING PROBLEMS FOR THE DOCTOR AND FROBISHER!

interview

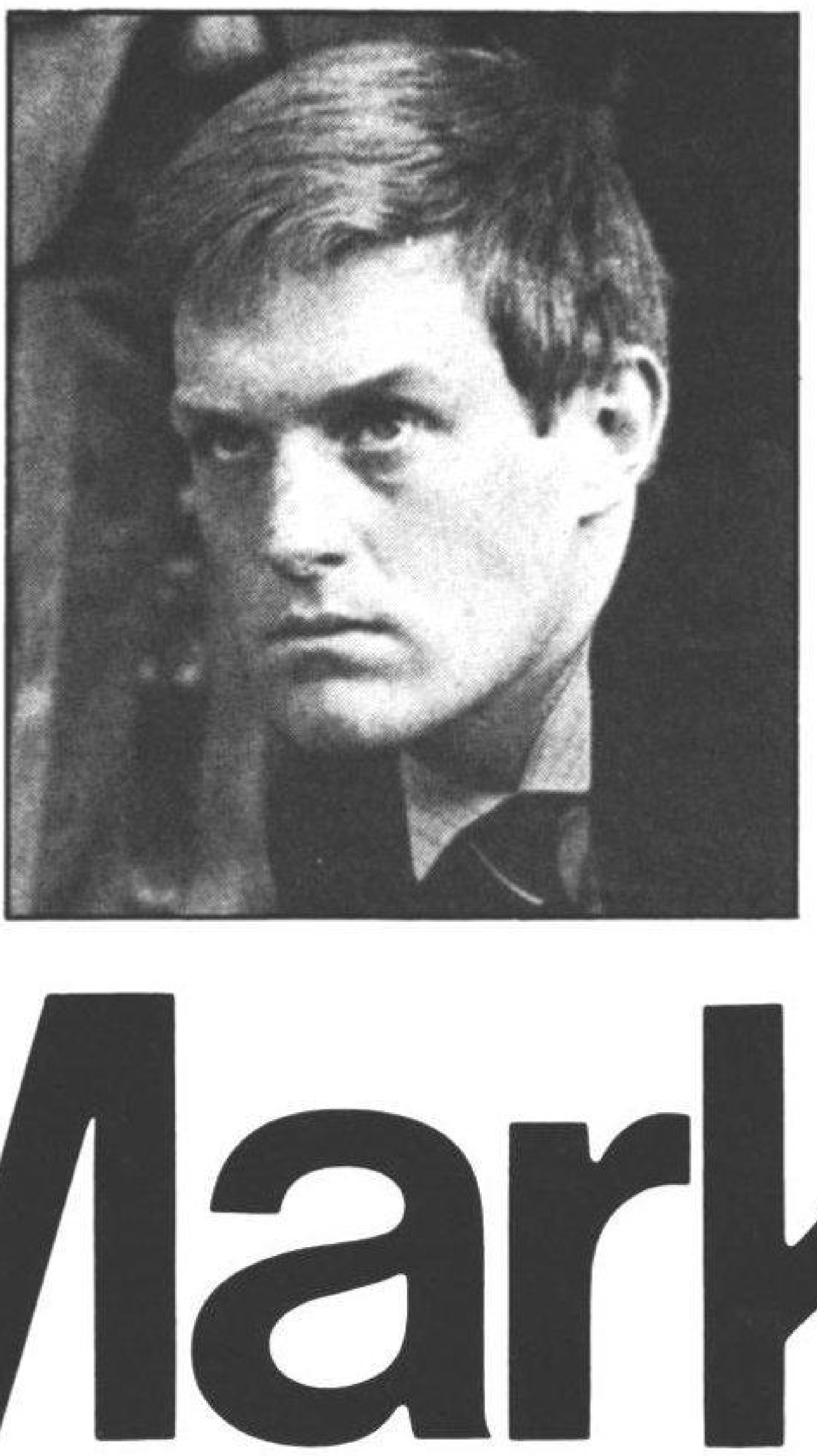
Mark Strickson

Although he was in* Doctor Who *for one year, Mark Strickson brought to life the enigmatic character of Turlough, Peter Davison's not entirely co-operative companion. He discusses his short-lived role with Richard Marson.

Past script editors of *Doctor Who* have all testified to the difficulties inherent in creating a new companion's character. Over the years many different approaches to this important element of the show have been tried out, with varying degrees of success. In 1982 it was decided by the production team of the day to introduce another male companion for the Doctor. This time a fresh angle was being taken – the character, named Turlough, would start off actively employed against the Doctor and he would remain cynical, mercenary and suspicious throughout his time aboard in the TARDIS.

The actor chosen for this challenging part was Mark Strickson, who told me how he landed the coveted *Doctor Who* contract: "I'd been working on and off in television for a few months, with bit parts in series like Granada's *Strangers* and, for the BBC, *Juliet Bravo* and *Angels*. Then I got a 'phone call suggesting I should audition for the part of this regular in *Doctor Who*. So I duly went along to John Nathan-Turner's office in Shepherds Bush for an interview and read-through, not thinking for a moment that I'd actually get it – it's really not something you bank on, because so many people in our profession are chasing very few jobs, and you go along to loads of interviews largely knowing you're unlikely to get the job. At about the same time I got the offer of the part from John, another series in which I'd done a couple of episodes had some kind of crisis and 'phoned up my agent asking me to become a regular. Now I hadn't enjoyed that particular job at all, and I was a bit annoyed that they'd apparently written the scripts on the *assumption* that I'd do it. So I said no and joined *Doctor Who* instead."

Strickson made his first appearance in the four-part adventure *Mawdryn Undead*: "That was my favourite story by far, simply because I was given a lot to do and my character wasn't ignored. It was also great to work with Nicholas Courtney, who I remembered watching years and years ago as a kid, in a friend's house. I loved all that stuff with the old car – that was quite surprising in a show like *Who*. The only painful thing about the story and, indeed, the next few as well, was that damned cube which as it lit up just got hotter and hotter until I had to drop it. The looks of pain you saw in all those scenes with the Black Guardian were completely authentic!"



The subsequent story, *Terminus,* ranks as Strickson's least favourite of all his scripts: "I really didn't like that one at all. For a start it was a difficult one that needed a lot of work on rehearsal to make the plot work. Apart from that I spent most of the story stuck in that tunnel with Janet. It was only a short section which they had to shoot from loads of different angles to make it look like another section of tunnel, and I wore out several pairs of trousers crawling around there. Besides, the discomfort of being cramped up in there, Janet and I lost most of the skin on our knees and hands over the filming of those scenes, which wasn't fun.

"Personally I also thought there was something a bit sick about doing a story set in a leper colony. I know it was all in the future, and not meant to be accurate medically, but there was an unpleasant feel to it all the same. I found it all so drab, those grey sets and costumes. About my favourite memory of *Terminus* was the director, Mary Ridge, who worked incredibly hard on it. Other than that, no, not one of the best, I think."

Enlightenment brought with it a breath of fresh air and a chance for Strickson to indulge in some excellent acting alongside the guest cast: "Lee John was just so funny to work with, while Lynda Baron has a wicked sense of humour. She's also the mother of John's secretary Sarah, so we all had an 'in house' feeling. The actor I think I have most admiration for, and that goes for all my time on the show, is Keith Barron. He was cast at the last minute as a replacement for Peter Sallis who, because of a strike, had to drop out. He was

►

incredible, so alien and hypnotic to watch. I really believed in his character thanks to his quite stunning acting."

Strickson sported a highly distinctive costume throughout his two seasons with the show, consisting of a very old fashioned public schoolboy's uniform. I asked him firstly how that image was chosen and then why it remained the same until *Planet of Fire*: "At first it had to be a uniform and it stayed that way basically because it was such a good motif for Turlough. . . One excellent thing about the costume was its warmth. I remember filming *The King's Demons* in the middle of December, and Janet was really suffering. I wasn't so bad because I had literally layers and layers of thermals on underneath!

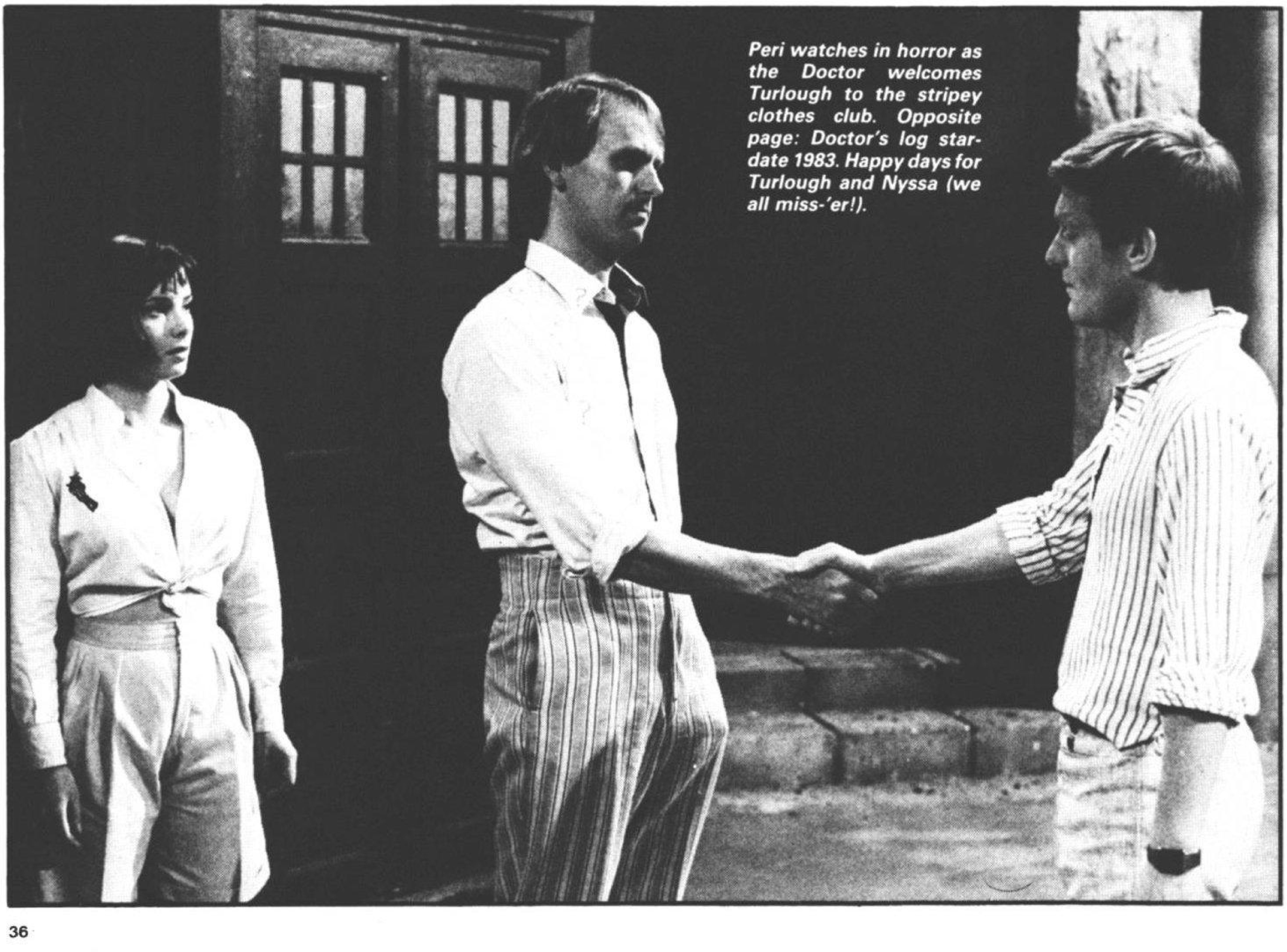
"Eventually John started to suggest some kind of variation and he asked me if I'd like to wear a pair of shorts. At first, bearing in mind the usual nature of our filming, I kept saying no. Then he told me we were going to shoot in Lanzarote so I thought 'what the hell' and agreed. Of course I then discovered that Lanzarote in October can be very chilly and the sea was arctic, incredibly cold. Nicola and I did not

Strickson feels the main drawback with playing Turlough was that the scripts for his complex character rather lost their way after the Black Guardian trilogy: "I spent most of *The King's Demons* stuck in a dungeon and most of *The Five Doctors* stuck in the TARDIS. It was a particular shame, although not a very surprising one, that I had so little to do in the special. It was enormous fun meeting all the old casts again and it was a happy atmosphere all round but I, like a lot of the others, didn't really do much. Turlough was a typical victim of television."

I asked Strickson to qualify this comment and he replied: "Well, in a show supposed to be geared to pace, like *Doctor Who*, and with more than one regular cast member, there wasn't room for such a diverse, ambiguous character as Turlough. I did my best to show him mature, mellow and develop somewhat, but after my first three stories he certainly didn't prosper as far as lines went. This sounds as though I'm slagging the show off – I'm not – but all the same I began to find my year more and more frustrating and I thought 'I'll never stick this out as long as Janet."

Strickson started his second *Doctor Who* season with the Johnny Byrne story *Warriors of the Deep*, a show which met with mixed reactions from both cast and audience: "The script was OK if fairly traditional, but they just couldn't get that Myrka to work properly! The two guys inside it worked the pantomime horse on *Rentaghost*, and it sort of lumbered along crashing into all and sundry. Pity us the poor actors having to stand there and believe in the damned thing! Worse though was that they didn't finish it in time, and Janet who was wearing a very brightly coloured mini skirt ended up covered in green paint. It hadn't even dried and we had to stop while Janet's costume was replaced."

Strickson seemed very quickly to have established a working rapport with Peter Davison and Janet Fielding, with Turlough and Tegan's relationship becoming almost like that of brother and sister: "I think that's a very good thing indeed. Yes, we did work well together – both Peter and Janet were smashing. If you can communicate a feeling to regular viewers of the programme that the Doctor, Tegan and Turlough had lives off screen, between stories, that sort of family atmosphere seemed the best thing to portray. We always said to ourselves that Tegan and Turlough had quite an interesting relationship, in spite of not entirely trusting each other. You see, as Turlough mellowed and matured, so his friendship with Tegan became based on firmer ground. It wasn't the same with Sarah (Sutton), because we only did two stories together and even then the scripts didn't involve us in the same scenes. I greatly ►



Peri watches in horror as the Doctor welcomes Turlough to the stripey clothes club. Opposite page: Doctor's log stardate 1983. Happy days for Turlough and Nyssa (we all miss-'er!).

TAR DIS
MAN UAL

enjoyed working with Nicola but that was different still, because her first story was my last so I was only with her for about the month it takes to make a four parter."

The Awakening witnessed Strickson recording a voice over for the robot Kamelion in a scene that was eventually cut from the transmission copy: "Yes, I remember that. It was only a very short scene – not important to the plot – and cuts like that are often made to make the show fit its time slot. Kamelion itself was hysterical – it used to go wrong all the time, which is probably why it never became a regular feature. We used to have to wait about for ages while the electricians fiddled about with the thing. Then we'd start to do a scene and it would promptly break down."

Frontios was another of Mark Strickson's favourite shows, and he said it had been popular among most of the cast for its well written characterisation and strong plot: "I really loved that one because it said something about Turlough – it tried to show one of the reasons why he appeared to be so cowardly. I had great fun with all the scenes where I had to get delirious and foam at the mouth. It was a good opportunity for me to do some real acting and so of course I was very grateful for that. I was also impressed by the story. I thought it was very clever and very frightening. The idea of those Tractator creatures was really quite horrible, and they would have been even more effective on screen if the original idea of hiring dancers to get them to curl around their victims had worked. The sets were very atmospheric too, and the story had an overall feel to it that isn't usual in television production – one didn't have to try too hard to suspend one's disbelief."

Strickson's penultimate story was the popular and successful *Resurrection of the Daleks*, a show he enjoyed for easons of curiosity and nostalgia: "It was great to have the chance of doing a Dalek story because for most peokple they're what *Doctor Who* is all about. What impressed me was their size – and because you can't see the actors inside they were very believable. Again the sets on the story were extremely effective and it got qauite creepy wandering around the studio, turning a corner and seeing a Dalek. It gave me a chance to realise the strength of their appeal. They really are the ultimate television monster. The filming on that wasn't such good fun however. In fact it was horribly cold, even though it was only September when we did it. I thought it was a well paced adventure and I enjoyed working with the likes of Rodney Bewes and Rula Lenska."

I asked Strickson about the public reaction to his part in the programme. Did it manifest itself in the form of letters, or was it more recognition in the street?: "Well I did and do get a lot of fan mail about Turlough but I think that's rather more from the hardcore fans than the general viewing public. A few days after my first photo-call was published in the *Standard*, I began to get letters. Public recognition I didn't expect to get so much of – that tends to happen to television personalities rather than television actors. It happened a few times, but usually when I was out with family who'd behave as though I was Marlon Brando or someone! I wouldn't have enjoyed it if it had happened more often because I really do value my privacy, like most people. If I was out for the night with my wife I didn't really want to tailor my behaviour for other people."

Strickson didn't see much of himself as Turlough on the series, which, he says, is one of the reasons he has difficulty in remembering story titles: "My wife and I were living on a boat through most of my time on *Doctor Who*, and so we didn't have a television. We don't really watch it anyway, and though I saw a few of my episodes it never worried me if I missed them – I knew my agent taped them and that if I desperately wanted to see one I could always go to John and ask for the tape."

Strickson decided to leave the programme in mutual agreement with the show's Producer, without staying for the full eighteen months of his contract: "We came to a very amicable and sensible agreement that, with a whole new team coming in, and with Turlough having done all he could usefully do, it was time he should go. I was worried that a year in a series like *Doctor Who* would give me work problems, which to some extent it has, but I was pleased to have had a regular job for twelve months, something an actor can rarely bank upon. It's thanks to *Doctor Who* that I got a mortgage for my house. Usually bank managers refuse to give actors any form of loan because there's no security in the profession, but my bank manager, I think, is a fan of the show! I would quite liked to have seen in Colin Baker, but with my team leaving I wasn't unhappy to go when I did."

Strickson came full circle in the series with his last story, *Planet of Fire*. Written by Peter Grimwade, who had been responsible for Turlough's first story, the show tied up all the loose ends about the enigmatic young man, seeing him return to his own people: "I thought it was very clever of Peter to think up solutions to all the questions remaining about Turlough, and so it was a satisfying way in which to go. I think after a bad decline in the middle period of my time with *Doctor Who* there was a real effort made to improve my part which I appreciated. Turlough was a difficult character to write, but he was a challenge to play."

The location filming for *Planet of Fire* was in the much vaunted beauty spot of Lanzarote, doubling as itself and the alien planet Sarn: "Everybody said to me how lucky I was to be being given a virtual free holiday on my last story, but they don't actually realise how hard the regulars had to work. It was all right for the guest actors who had to work maybe three days out of the seven we were there, but for Peter, Nicola and myself we worked virtually constantly with breaks only to eat and sleep. It was very gruelling and we all got bruises and cuts from the ash terrain as well as freezing in the water. It was pleasant to be able to do it but it was by no means a holiday!"

Since Strickson left the programme he has found himself only the occasional spell of work. This, he explains, is relatively usual after a period in a regular part in television and he thinks 1985 will have more work in the offing. He did win a small part in the remake of Charles Dickens' classic *A Christmas Carol*, playing the younger Scrooge, and he won excellent reviews for stage roles in regional theatre. His wife, the actress Julie Brennon, is currently a regular in Yorkshire Television's *Emmerdale Farm* soap opera, so Strickson says there is at least someone bringing in some regular wages: "It's swings and roundabouts really. Last year Julie was in work but when I was in *Doctor Who* she wasn't. It's one of the liabilities you have to live with as an actor. You work maybe only three months of the year. That's why you have to be so committed to it as a way of life. I'm lucky in that I'm a relatively experienced musician too so that I'm less restricted in the work I'm able to take on."

Strickson has also attended quite a number of *Doctor Who* events and conventions over the last two years, in cities such as Liverpool, Birmingham and London, as well as the more glamorous surroundings of Chicago and other American cities: "I generally enjoy going to conventions. They are very hard work and you don't get a lot of sleep, but the people are almost always friendly and considerate, although I remember one convention where they kept on playing the *Doctor Who* theme music in the background until I nearly went mad! I wouldn't go on going to them if I hadn't greatly enjoyed and appreciated my time in the series. It's a funny show, because you do get very close with everybody else who's involved, and that's by no means typical of all television series. Most shows you go into for a few weeks – or even a few years – and then you leave, lose touch and become quickly forgotten by everybody. With *Doctor Who* the ties are much stronger and the fans are such that you don't get forgotten. While that does have its draw backs, it's also a very nice feeling to have. *Doctor Who* was fun to do, and although I'm no longer directly involved and although I'll probably never return to it, I'll always retain a happy link with the series." ■

The Doctor and Turlough wait patiently for their trans-dimensional toast. . .

NEW!

MODEL KIT

POLICE PUBLIC CALL BOX

FINISHED MODEL KIT STANDS 4"x4"x8"

Beautiful model of the Doctor's TARDIS....VERY DETAILED: All pieces are die cut, includes illustrated instructions, 10 pt board, balsa posts, hardware, decals, and history of the call box....fun and easy to assemble. ORDER YOURS TODAY.

UNITED STATES ORDER FORM

Enclosed is a check/money order for $12.95 plus $2.05 for shipping and handling made payable to:

TARDIS MODEL KIT
P.O. BOX 6198
DENVER, CO 80206

(PLEASE PRINT)

NAME____________________

ADDRESS____________________

CITY____________________ STATE__________

PHONE____________________ ZIP__________

1985 BBC/DWFCA (PLEASE ALLOW 4-6 WEEKS FOR DELIVERY)

UNITED KINGDOM ORDER FORM

Enclosed is a cheque/postal order (British Sterling only) for £12.95 plus £2.05 for postage and packing, made payable to:

TARDIS MODEL KIT
16 QUEENS GARDENS
HENDON CENTRAL
LONDON NW4

(PLEASE PRINT)

NAME____________________

ADDRESS____________________

(PLEASE ALLOW 4-6 WEEKS FOR DELIVERY)